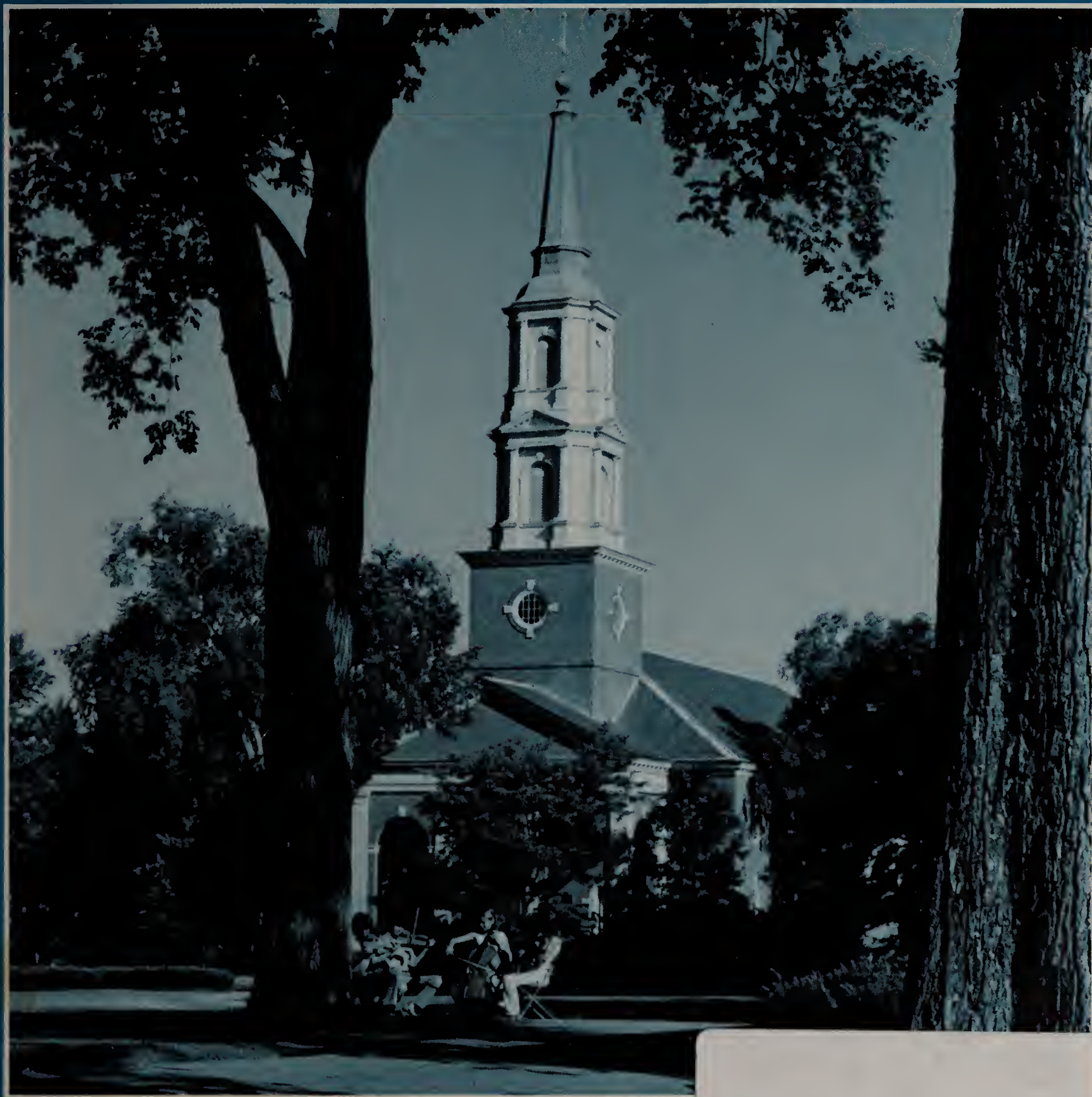


THE ANDOVER SUMMER SESSION 1980



DIRECTOR'S COPY



# The Andover Summer Session 1980

June 26 – August 7



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Andover, Massachusetts  
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## Andover

Phillips Academy, usually called Andover, is the oldest incorporated boarding school in the nation, now in its 202nd year. From its beginning the Academy has been open to youths from all sections of the country and from abroad, seeking always to develop in its students sound scholarship, character, and self-reliance in a tradition of national service and devotion to democratic ideals.

The buildings, grounds, and facilities of the Academy are uncommonly varied and beautiful, even among preparatory schools and indeed among most colleges: particularly outstanding are the Addison Gallery of American Art, the Peabody Museum of Archaeology, the Moncrieff Cochran Sanctuary, the Arts and Communications Center, the 101,000-volume Oliver Wendell Holmes Library, and complete indoor and outdoor athletic facilities on 450 acres of landscaped campus. Also impressive are its six classroom buildings: Charles Bulfinch Hall (English), Thomas Evans Hall (Sciences), William B. Graves Hall (Music), Samuel F.B. Morse Hall (Mathematics), Eliphalet Pearson Hall (Classics), and Samuel Phillips Hall (History and Modern Foreign Languages).

The Town of Andover, Massachusetts, incorporated in 1646, is an attractive elm-shaded community twenty-five miles north of Boston and about the same distance west from Salem, Gloucester, and the sea. Both the town and the Academy are rich in history. Judge Samuel Phillips, the Academy's founder, and Eliphalet Pearson, its first master, worked together manufacturing gunpowder for the Revolutionary forces before they turned to the building of a school. George Washington, a close friend of Samuel Phillips and a frequent visitor in Andover, sent his nephews to the Academy. In 1789, when President of the United States, he held a reception on horseback for the students and townspeople on the Old Training Field. Paul Revere designed the school seal; John Hancock was the signer of its charter. As a seminarian at Andover, Samuel Smith wrote the words of *My Country 'Tis of Thee* in one of the Academy buildings, now called America House. Harriet Beecher Stowe lived and worked for many years on Andover Hill and is buried in the Academy cemetery.



### The Andover Summer Session

The Summer Session makes use of all the facilities of Phillips Academy and is open to able students from both public and private schools. Its purpose is to provide boys and girls of high school age a summer experience that deepens and extends their intellectual, aesthetic, and moral interests. Courses in all subjects and at all levels demand rigorous application. Many courses offer subjects or approaches rarely found in the conventional secondary school curriculum; all courses proceed rapidly and probe deeply, because the students are able and highly motivated. The advanced courses are conducted at the Advanced Placement college level.

The teaching faculty is a highly professional group of men and women that numbered 128 in 1979. Many of the teachers come from the Phillips Academy faculty, the rest from other distinguished schools and colleges.

One of the most pleasant and beneficial experiences of the Summer Session is living and working with other students, who represent an extraordinary diversity of geography, religion, race, and economic circumstance. In 1979 the 824 students (388 boys and 436 girls) came from 41 states, the District of Columbia, two U.S. Territories, and 23 foreign countries; 15 percent were on full or partial scholarships.

Students may choose a course or courses that enable them to explore fields in which they have already demonstrated competence, or they may choose to begin work in a new field. Applicants should take note that the Summer Session's courses are for strongly motivated students. All courses are specially designed to move at a rapid pace with depth and intensity. Average class size in 1979 was 11.



## Application Forms

Three tear-out application forms are provided in the back of the catalog: the student application (Form 1) to be filled out by the student and signed by a parent, the school report (Form 2) to be filled out by the school counselor, and the teacher recommendation (Form 3) to be filled out by a teacher. In addition the student supplies an autobiographical statement (directions on the back of Form 1) and requests his school to have a transcript forwarded to the Andover Summer Session.

All of the forms and information for admission are very important; and since the capacity of the Summer Session is limited, early application is necessary to avoid disappointment. Applicants are urged to send their application and autobiographical statement as early as possible and to request their schools, counselors, and teachers to send the other materials with as much dispatch as they can.

## Admissions

The Summer Session accepts boys and girls who have done well academically and who have completed the 9th, 10th, 11th, or 12th grades. The Admissions Committee looks for evidence that the applicant has the intellectual ability, the industry, and the character to make the most of the Summer Session opportunity. The Committee expects the applicant to have a strong high school record, but it may make an exception for a candidate who shows unusual and promising interest in a particular course. An important qualification is the serious desire to spend the summer in challenging, disciplined study.

As a general rule those who have attended the Andover Summer Session before are not eligible to attend a second time. Our policy is to give the experience to as many boys and girls as we possibly can, and we think it is sound advice to urge students to seek different experiences every summer.



## Chamber Music Program

The Andover Summer Session offers a special opportunity for musically talented students in a Chamber Music Program. The program provides individual instruction, ensemble work, a chamber orchestra, and chorus involving all combinations of voice, piano, strings, woodwinds, and brass instruments.

Music students are an integral part of the Andover Summer Session; class hours, afternoon activities, mealtimes, etc., are the same for music participants as for all other students. Educationally, the general mix of both music and non-music students in all things except study and classroom work is an outstanding feature of the session. For further information see pages 56-58.

## Music Lessons

Private lessons in nearly every instrument of a Chamber Music Orchestra are available for an additional fee. See page 58.







### **Scholarships**

Partial and full scholarships are awarded according to need, which is determined by computation based upon parents' income and not solely on academic performance. No student should hesitate to apply merely because of inability to pay, but early application is absolutely necessary for students requiring financial aid.

Students requesting scholarships should have their applications completed by March 1st. The Summer Session supplies information that helps a family estimate its eligibility for aid, and it requires the family to complete a Parents' Statement for Financial Aid. Please write or telephone for Financial Aid forms.

### **Expenses**

The \$1250 charge for boarding students includes tuition, board, and room. The day student charge of \$900 covers tuition, all meals, and a dormitory desk. Within two weeks of acceptance, the student pays a non-refundable \$200 deposit, credited toward the tuition charge. To ensure the student's admission the balance is due on or before June 1st. All checks should be made payable to the Trustees of Phillips Academy.

In accordance with Summer Session policy a student cannot be registered until his bill is paid, and no refund is made to the student who withdraws or is dismissed.

### **Drawing Accounts**

A drawing account in the Treasurer's Office is the best way for students to handle their "spending money." A separate check for such an account should be made payable to the Trustees of Phillips Academy and mailed in before June 1st.

Students who wish to live as simply as possible should not find expenditures for extras in excess of \$150. (For greater expenses, see Trips and Tours.)

## Academic Requirements Major and Minors

The course load for each student is 18 hours of class work a week (three hours a day in the classroom, six days a week). The requirement is fulfilled by taking either a 12-hour major course and a 6-hour minor or by taking one 18-hour course. Since, in general, up to one and a half hours of preparation is assumed for each hour of class meeting, most students, even highly able ones, find their hands full with the 18-hour program.

## Selecting Courses

Students should select their courses with care, noting any prerequisites, and should list alternate choices in order of preference. They should also take seriously the possibility of having to accept their second or third choices, for many courses fill up early; often it is not possible to have multiple sections of the most popular subjects.

The Summer Session reserves the right to withdraw any course that fails to attract a sufficient enrollment.

## Grades

Grades are given in all summer courses on the regular Phillips Academy scale of zero through six. Translation of our scale is shown below:

6 High Honors	93 - 100
5 Low Honors	85 - 92
4 Good	77 - 84
3 Satisfactory	69 - 76
2 Passing	60 - 68
1 Failure	Below 60
0 Low Failure	Below 40

## Academic Standards

The standards for evaluating a student's performance in the Andover Summer Session are the same as for those who attend Phillips Academy in the wintertime. The student should, therefore, be forewarned that what passes for excellence in many schools may be only average here. To study at Andover is, in large measure, to compete with some of the ablest minds of one's generation.







## **Academic Credit**

Students seeking academic credit for summer study should make arrangements in advance with their own schools. Since many courses do not cover the material in standard curricula, they might not fulfill the requirements of the student's home school. Applicants must, therefore, check to see what their schools will do.

We recommend wholeheartedly that schools give equivalent credit for any of our Summer Session courses in which students make a grade of 3 or better—and the higher the grade, the more enthusiastic our recommendations.

Upon request the Summer Session gladly forwards grades and a copy of the teachers' final comments. There is a charge of \$1.00 for each request after the first.

## **Dormitory Life**

For many students, living closely with other young people of widely different backgrounds is one of the most rewarding experiences of the Andover summer. For that reason, in particular, requests for friends as roommates are not honored.

Faculty members in charge of dormitories are called House Counselors and are directly responsible for the students in their care. House Counselors take the time to learn about each of their students, look after their welfare, stay abreast of their activities, act as their counselor, and write reports on their overall performance at the end of the session.

Unlike Grades' and Teachers' Reports, House Counselor Reports are not part of the student's Summer Session transcript; House Counselor Reports are only for the information of parents.



### **Individual Responsibility and Discipline**

The Summer Session assumes that students come for a serious purpose and that they will thus meet all school appointments and observe study hours. Students are expected to conduct themselves honorably and with decorum in all their affairs and to take responsibility for their own actions whether or not they are covered by the rules. All students are expected to follow certain procedures for signing in and out of the dormitory and for leaving the campus. Students may not gamble nor possess or use alcohol or drugs. With parental permission students may smoke but only in their own rooms; and they may not drive an automobile or motorcycle, nor may they ride in a private car without permission from one of the Deans or their House Counselor.

Students who show themselves unwilling to conform to the rules or the spirit of the Summer Session, neglect their work, commit plagiarism, or are believed to jeopardize the welfare of others are dismissed.



## The Daily Schedule

7:20	Breakfast
8:00—10:00	Major Course Classes
10:00—10:30	School Meeting
10:30—11:42	Minor Course Classes*
11:47—12:59	Minor Course Classes*
11:55— 1:20	Lunch
1:35— 2:55	College Rap Sessions**
3:05— 5:05	Afternoon Activities**
5:35— 6:15	Dinner
8:00	Evening Study Begins
10:00	Students in Own Dorm
11:00	Students in Own Room

\*No Minor Course classes on Wednesdays.

\*\*Not applicable on Wednesday and Saturday.

## School Meeting Time

The daily school meeting from 10:00 to 10:30 a.m. is intended to be a morning break for students and faculty alike and is usually spent in informal talk over coffee, milk, and cookies; although now and then it is also the occasion for school announcements or entertainment.

## Homework

There are many short periods in the daily schedule when students can study, but the bulk of their homework is customarily accomplished in the evenings after 8:00. Whether studying in their dormitories, the Library, the Photo or Language Laboratory, the Art Studio, or wherever, students are required to keep these evening hours quiet and in every way conducive to study.



## Afternoon Activities

The Summer Session has a strong instructional and recreational program. Such activities as tennis, swimming, archery, soccer, styx ball (a coed cross between boys' and girls' lacrosse), softball, volleyball, badminton, weight training, ballet, modern dance and visual studies are offered. The numerous Academy playing fields and tennis courts, the gymnasium, and the six-lane swimming pool with separate diving pool provide excellent facilities for both scheduled and informal sports.

Of particular interest are a number of activities not normally available in secondary schools. Some of the most popular are cycling, fencing, karate, and water polo.

Four afternoons a week each student is required to take part in one of the afternoon activities. Most activities are divided into three-week periods, so there is an opportunity to choose a different activity for the last three weeks.

## Encounter



In recent years the Summer Session has developed an outdoor education program called Encounter. It is available as an afternoon activity, directed by a Phillips Academy faculty member who works with similar programs throughout the year. In general Encounter is a series of physical and psychological challenges, such as compass-bearing hiking, rock climbing, rappelling, canoeing, and obstacle course maneuvers—in short, physical activities requiring a balanced combination of individual initiative and group cooperation. Past popularity requires that Encounter be given twice, in three-week segments, to allow the largest possible enrollment.

Students who exhibit adequate talent and maturity may, with the approval of their Encounter directors, participate in a weekend Wilderness Trail Hiking trip. These special trips are under the direction of the Encounter Program and cost the student \$35.00 in extra expenses.







### College Counseling

A special feature of the Andover Summer Session is the services of a full-time College Counselor who not only arranges for trips to colleges and universities in the nearby New England area but also schedules meetings on the Andover campus with college representatives. The on-campus meetings are called College Rap Sessions and occur four days a week from 1:35 to 2:55 p.m. Students can thus meet, listen to, and question many college representatives in the course of the session.

## **Trips and Tours**

Special trips and tours offer travel to such things as Red Sox baseball games and trips to the beach on Sundays, to visit nearby college campuses on Wednesday afternoons, and to Boston and Cambridge theatres for drama, dance, and musicals on Saturday evenings.

Sunday beach trips are supported by the Summer Session and cost the students \$3.00 per trip with the school supplying picnic refreshments, but the expense of the other special trips is passed on to the students at prices that cover the cost of transportation and/or admission. Those availing themselves of several such opportunities may well need more than the usual \$150 to cover extra expenditures.

## **Health Supervision and Medical Expenses**



The Isham Infirmary of Phillips Academy is licensed by the Commonwealth of Massachusetts. Graduate nurses are on duty at all times, and a physician is on call. All minor illnesses and injuries are treated at Isham by the infirmary staff. Parents are responsible for the cost of outpatient surgery, medical consultations, prescription drugs, dental care, X-rays, special laboratory tests, and orthopedic appliances. Daily charges are made when a student is admitted to Isham. Laboratory services are provided by Bon Secours Hospital in nearby Methuen on specimens delivered there. A family medical insurance policy will meet most in-patient charges at Isham, and a low-cost voluntary medical insurance plan, which supplements but does not duplicate the family coverage, is offered to all students. Details will be sent after acceptance. Students accepted in the Summer Session are not required to have routine physical examinations if they are in good health. Forms are provided for a medical questionnaire to parents for a record of current immunizations and parental consent for treatment. If significant health problems or hazards, such as allergies, exist, they **MUST** be reported and accompanied by current evaluation and recommendations by the appropriate physicians.

## **Religion**

Roman Catholic and Protestant churches of many denominations in the town of Andover welcome students of the Summer Session for Sunday worship, and both Christian and Jewish services are also held by the respective Chaplains in the Academy's Cochran and Kemper Chapels every week.

## **Chaplains' Colloquia**

The Chaplains organize and emcee weekly colloquia on contemporary socio-ethical issues. These meetings, held Tuesday evenings from 6:45 to 7:45 p.m., feature speakers and/or movies to prompt a focused debate on a controversial event or attitude. Brief discussion follows each presentation. The colloquia are open to all who wish to attend.



### **Off-Campus Excuses**

With written permission from their parents and from the Summer Session, students may (except on the first weekend) leave campus on Saturday or Wednesday afternoon or on Sunday, or they may make a weekend overnight visit (Saturday night) to their own home or to a friend's. Overnight excuses expire at 8:00 p.m. Sunday; day excuses at 8:00 p.m. on the day of the excuse.

### **Dress**

Dress is informal, but students are expected to be clean and neat. Boys and girls wear pretty much what they please; and although coats, ties, and dresses continue to appear, there is no dress code.

### **The Work Program**

Students make their own beds and keep their rooms in order. They also have a work assignment, taking a turn at work in the dining hall or some other task.

### **Winter Session**

The Andover Summer Session is not a stepping stone to the regular Phillips Academy winter session. Admission to the winter session at Phillips Academy is a process apart from the Summer Session, and those interested in the winter session should contact Joshua Miner, Director of Admissions, Phillips Academy, Andover, MA 01810 (617) 475-3400 x196.







# Description of Courses

## Major Courses

### ART, FILM, RADIO, AND PHOTOGRAPHY

#### Radio Production 18 Hours

OK.

This course creates radio programs which are broadcast on the school's station, WPAA. Beginning with the mastering of the station's facilities, the students produce a variety of programs such as music (folk, rock, jazz, classical, and blues), news reporting, interviews, documentaries, and radio drama production (adapting literature and stage plays for radio). Programs are aired evenings for the Andover listening audience. No prior radio knowledge required.

#### Intermediate and Advanced Photography 12 Hours

This course adapts to the needs of a broad range of student experience: to both those who are only slightly familiar with their cameras and the darkroom as well as to those who are ready for the advanced aesthetics of good photography. Special features include studio lighting, experimental darkroom techniques, large format cameras supplied by the school, and frequent field trips. Expendables cost \$35 in our photo store, but it would help to bring personal reels and developing tanks if possible.

#### Film Workshop 18 Hours

Students in this course participate in every phase of a color, synchronized-sound production, from script-writing through editing, sound-mixing, and so on. They may choose to concentrate on a single aspect of filmmaking, such as camerawork or acting; or they may work in a number of different areas. The completed film is shown at the end of the Summer Session.

#### Studio Art 12 Hours

This course offers a unique opportunity to work with artists as teachers in a wide variety of methods in *printmaking* (intaglio, relief, collagraph, silkscreen), *sculpture* (clay, plaster, metal, found objects, soft fiber), *drawing* (pencil, pen and ink, pastels, crayon).

After a preliminary immergence in the "basics" that enables the student to understand and discuss visual work, each one concentrates on a project in a specific medium in painting, printmaking, or sculpture. The class meets in the studio for two hours each morning and two hours each evening. All resources of the Addison Gallery, Audio-Visual Center, and Library are available in addition to weekly visits to Boston museums and galleries. The student should expect to spend about \$20 for art supplies.

## DRAMATICS

### **Play Production Workshop** *18 Hours*

The major objective of Play Production is to learn by doing. Classes involve voice and movement exercises, theatre games, improvisations, and character analysis through monologue and scene study. Evening study is devoted to rehearsal and crew work for major productions. Formal instruction is also devoted to setting, lighting, costumes, props, makeup and sound. Initial lectures and discussion are concerned with theatre history and production procedures. Students are required to participate in both the dramatic and technical aspects of theatre. The class functions very much like a theatre company, being totally responsible for technical and dramatic performance as well as programs, publicity, and stage and shop upkeep.





## ENGLISH

*Writing Program*

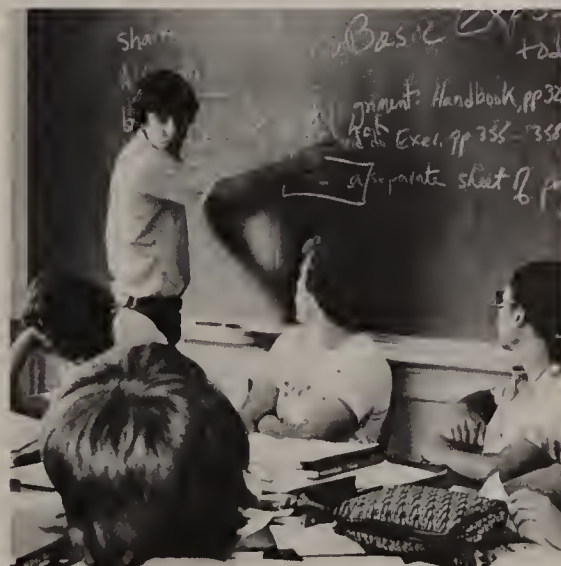
**Competence in  
Reading and Writing**  
*12 Hours*

This course is designed to help students achieve a thorough mastery of essential skills. Topics include recognition and use of the basic elements of a sentence, sentence patterns, punctuation, paragraph development and coherence, and the composition of a unified exposition. The course encourages the acquisition of important reading skills in conjunction with the study of writing. Passages that have been composed by skillful writers are evaluated for their particular strengths: organization, logic, point of view, tone, diction, transitional devices. Overall the emphasis is on the student's grasping first the literal level of a text, then seeking the more sophisticated levels.

All students electing Competence are tested for levels of achievement in reading and writing and then sectioned accordingly. Those students whose level is below that required for Competence are placed in Pre-Competence sections, in which the challenge is in accordance with their present advancement.

**Creative Writing**  
*12 Hours*

Open to those who wish to write short stories, poetry, drama, or creative non-fiction, the course stresses the careful development of a writing project from the germ of an idea through basic decisions about artistic shape to a complete and polished piece. In the first of frequent individual conferences with the teacher, each student devises a plan for his or her summer's writing. The class meets as a group for discussion of works by the students and by published writers and the forms and techniques, problems and solutions which these works illustrate. Prerequisites are a mastery of basic writing skills, a determination to carry each project as far as patient effort can make it go, and a willingness to give and accept constructive criticism.



**Newspaper Writing**  
*12 Hours*

Story structure and technique are studied with emphasis on utilizing these basics to produce the summer session newspaper, which appears two or three times during the six weeks. The paper is editorially independent and uncensored by the summer session administration. Students also study questions of ethics, libel, reporters' and sources' rights; and, if they choose, study production techniques such as make-up, paste-up, and headline writing. Readings are in media and the law, campaign journalism, and writing technique.

**Developmental Reading**  
*12 Hours*

The course is designed for students who would like to increase their reading skills, but it is not for those faced with serious reading disabilities. Time is spent each day on drills and exercises which are expected to improve gradually the students' reading speed and their speed of comprehension. Suggestions are given in class and by individual conference for improving reading techniques to suit the material students may be faced with in high school and college.

Reading for the summer is chosen by the student with the advice of the instructor from novels, biography, and history.

**English as a Second Language**  
*18 Hours*

For foreign students attending or planning to attend school in the United States, the Andover Summer Session offers a unique program in "English as a Second Language." In addition to formal instruction in English, each student is housed with English-speaking students, allowing for constant practice in speaking English.

The ESL program is divided into different levels. In the first day of classes students are tested diagnostically and placed according to their degree of fluency. The major course (two hours in the classroom per day) stresses four major skills: listening, speaking, reading, and writing. The minor course (one hour in the classroom per day) focuses on special needs or interests of individual students: reading laboratory, advanced writing skills, research paper, oral interview, etc. Students are required to speak only English from 8 a.m. to 12 noon.

The course is highlighted by cultural features which include films, discussions, trips, and an international dinner. The TOEFL examination is offered as an option at the end of the summer for a fee of \$10.00.





**Advanced Literary  
Analysis**  
*18 Hours*

*Literature*

For the student of literature, who may intend to take the Advanced Placement examination in English, this course offers both intense close reading and more general discussions of literary theories. The readings are chosen from all genres and from most major periods: Homer, Sophocles, Plato, Chaucer, Shakespeare, Jonson, Donne, Herbert, Marvell, Swift, Pope, Fielding, Keats, Dickens, Browning, James, Proust, Joyce, Woolf, Faulkner, and selected modern poets, dramatists, and writers. Frequent writing both in and out of class focuses on explication, with considerable attention to the student's own writing style. Although the course is intended to expose the student to as many forms of literature as possible, the sequence of the readings is less chronological than thematic: a tragic view of man, the comic view, the satiric view, the psychological view; man and society, man and nature, man and himself. The class is primarily a discussion group, with opportunity for outside, independent research under the guidance of the instructor.

**Greek Tragedy  
and its  
Modern Counterpart**  
*12 Hours*

This course considers both forms of the genre known as tragedy, particularly examining how the modern plays relate to the Greek dramas despite essential differences. The course focuses on such stylistic elements in Greek tragedy as the use of chorus and on such thematic aspects as the tragic fall, hubris, and the role of the gods in man's life. In the modern plays it emphasizes the influences of personality and psychological motivation. This study seeks to define what tragedy is; how it is expressed; and what its audience feels in response. Also included are films and recordings and in-class performances of the various plays, as well as slides and pictures of Greek art and customs. Readings include: *Oedipus Rex* and *Antigone*, Sophocles; *Death of a Salesman*, Miller; *Mourning Becomes Electra*, Eugene O'Neill; *Prometheus Bound*, Aeschylus; *Shadow Box*, Cristofer; *Medea* and *Electra*, Euripides; *Macbeth*, Shakespeare; *Antigone*, Anouilh.



**American Literature  
Survey**  
12 Hours

From its beginnings, American literature and American life in general have been committed to pursuit: pursuit of the frontier, of the vanishing West, of an ideal, Edenic world, of the Dream itself. In the religious poems and tracts of the seventeenth century through the Great Awakening of the 1740's and the emergence of pragmatism in Franklin on to the Knickerbocker writers of the 1820's (Cooper, Bryant, Irving), American literature has pursued these ideals. This course traces these backgrounds briefly, though readings begin with the major writers of the American romantic period (Emerson, Whitman, Thoreau, Hawthorne, and Melville) and move to Poe, Twain, Dickinson, and Henry James. The last part of the course focuses on the commitment to pursuit as seen in Scott Fitzgerald, Hemingway, Faulkner, and Frost.

The volume of reading is heavy, even though numerous figures and movements are only mentioned, not read and studied. Each student is expected to write two papers. Readings include selected essays by Emerson, Hawthorne's short stories, Thoreau's *Walden*, selections from Whitman's poetry, Melville's *Billy Budd* and "Bartleby the Scrivener," Twain's *Huckleberry Finn*, selected poems of Dickinson, stories by Poe, *Daisy Miller* by James, *The Great Gatsby* by Fitzgerald, *In Our Time* by Hemingway, *The Bear* by Faulkner, and selections from Frost's poetry.

**Modern European and  
American Fiction**  
12 Hours

This is a reading course. There are papers and quizzes, but most of the students' time is spent in reading and discussing works of modern fiction that have been chosen for their power, humor, or style. These works include novels and short stories by the authors listed below. The course does not attempt to place a single interpretation on such a wide range of writers and their work, but rather to discover their characteristic strengths (and sometimes their weaknesses) and to determine the techniques and concerns that make them important. The course develops analytic, and to a lesser extent, expository skills, and helps each student to work out his or her own criteria for the intelligent enjoyment of literature.

Readings include: *Dubliners*, James Joyce; *Mr. Sammler's Planet*, Saul Bellow; *Women in Love*, D.H. Lawrence; *The Bear*, William Faulkner; *In Our Time*, Ernest Hemingway; *Mrs. Dalloway*, Virginia Woolf; "You Could Have Looked It Up" and "The Secret Life of Walter Mitty," James Thurber; *The Fixer*, Bernard Malamud; *If Beale Street Could Talk*, James Baldwin.







**Modern British Literature**  
12 Hours

The purpose of this study is to introduce the student to the work of eminent modern British novelists, poets, and playwrights. The focus of the course is on both the literature and the development of the students' skill in the reading of literary interpretation and analysis. Short but substantial writing exercises are required. Readings include: *A Portrait of the Artist as a Young Man*, James Joyce; *Heart of Darkness*, Joseph Conrad; *Vile Bodies*, Evelyn Waugh; *A Passage to India* and *Howard's End*, E.M. Forster; *Sons and Lovers*, D.H. Lawrence; *To the Lighthouse* and *Mrs. Dalloway*, Virginia Woolf. The verse of such poets as W.B. Yeats, W.H. Auden, Dylan Thomas, and Stephen Spender are also explored, as well as plays chosen from the works of such men as George Bernard Shaw, John Synge, and Sean O'Casey.

**Contemporary Fiction:  
An Intensive Look**  
~~12 Hours~~

~~"Intensive" means that we focus on only five authors. It also means that the reading sequence is designed to test, refine and then enlarge the students' sophistication as readers. Anyone curious about how literature has been "treating" events of the last two decades will be engaged by the subject matter of these books, ranging from commonplace domestic affairs in America and England to a journey through exotic lands to terrorism in London to Vietnam and the drug culture to the devices of the sex education racket. The point of including two books each by the central authors is to develop a sense of individual style and to get willing members of the class started at following the career of a contemporary writer. Students with lurking ambitions to write themselves may find such a project particularly useful.~~

~~Texts: *Ending Up* and *Jake's Thing*, Kingsley Amis; *Selected Short Stories*, V.S. Pritchett; *The Great Railway Bazaar* and *Family Arsenal*, Paul Theroux; *Dog Soldiers*, Robert Stone; *Maples and Couples* (or *The Centaur*), John Updike.~~



**Growing Up in America**  
12 Hours

Treating critically American values and ideals, the course both defines and evaluates what it means to "Grow Up" in America. Extensive reading is drawn from modern American fiction, works all with radically different perspectives, but common, underlying themes. Asked first to understand the viewpoints, then to critique them, the class should draw freely from personal experience, especially in discussion—as important in this course as the writing and reading. Course books include such works as: *All the King's Men*, Warren; *Lolita*, Nabokov; *Woman Warrior*, Kingston; *As I Lay Dying*, Faulkner; *Sometimes a Great Notion*, Kesey; as well as poetry by Plath, Ginsberg, Frost, Rich, and Cummings.



HISTORY, ECONOMICS, AND POLITICS

**Roots of  
The Modern World**  
12 Hours

Our culture has grown from that of Europe in the Middle Ages, but the assumptions on which that society was based are radically different from our own. By reading medieval literature and documents, this course probes the sources of our attitudes towards such topics as dissent, tolerance, individualism, religion in everyday life, spiritual cults, morality, the growth of the state, romantic love, sex roles, kinship obligations, and relations between Judaism and Christianity. It also pays attention to medieval philosophy and art and to the continuities between antiquity, the Middle Ages, the Renaissance, and the Modern World.

Readings include St. Augustine's *Confessions* (part), the *Song of Roland*, Peter Abelard's autobiography, the *Romance of the Rose* (part), an Old Norse saga, Dante's *Inferno*, and short selections from other genres: historical writing, humorous poetry (Chaucer), troubadour lyrics, Crusader journals, Round Table romances, saints' lives, drama, and law codes.

Lectures and class discussion provide the historical context for the reading. Several short papers train students in the interpretation of evidence and in drawing conclusions about a society from an examination of its literature.

**Modern European History**  
12 Hours

This course is a study of the history and character of Europe from the Enlightenment (1700) to the present day. It is designed to give the student a solid preparation for college and stresses the techniques of critical writing and research as well as the content of its major units: the Enlightenment, the French Revolution, Napoleon and the Concert of Europe, Romanticism, the Industrial Revolution, the Growth of the Nation State, World War I, the Russian Revolution, Inter-War Years, World War II, and Post-War Europe to the present day.

Many of a society's concerns form the focus for the study of the chronological units such as the impact of technology, the importance of the economic structure, the effect of urbanization on society's values, the problems of war and violence, the effect of rapid population growth, and the value of art to a society's development.

Any study of man's past is multi-faceted and European history is no exception. A multi-media approach employing a text, literature, art, and film is used to ensure comprehensive coverage of the many elements involved in the study of Europe's past.



**American History:  
A Journey through  
the Gaps**  
12 Hours

Think of it . . . American people are badly underrepresented in the history of the country. History, to a large extent, is what historians do. And what they have traditionally done is to write about Presidents and politicians, poverty and prosperity, war and peace. Surely any nation is more than this. Indeed, America is. Recently some historians have been “doing” new work in the area of social history. The results are fascinating. To judge for yourself, take this brief “True or False” test: (1) Young men and women used to marry at a very young age, much younger than now. (2) Life expectancy is greater now than it ever has been in America. (3) Police departments were formed to combat increasing crime.

All of these statements are false. (And there are many more like them.) If you answered otherwise you continue to believe at least some of the errors about the American past. This is a journey through these gaps in understanding American history; it is an examination of the past which relates previous personal behavior to that of the present. The prerequisites are few—a sense of humor, an eye for irony, and a distaste for platitudes.

**American History  
via the Novel**  
12 Hours

One hundred years (1840–1940) of national growth and of people striving to achieve the American dream. The course offers a study of American social history through classic American novels. Literary giants put flesh and blood onto themes and issues in the American scene from the time of Jackson to World War II.

Readings include *The Way West*, Guthrie; *Huckleberry Finn*, Twain; *My Antonia*, Cather; *Uncle Tom’s Cabin*, Stowe; *The Jungle*, Sinclair; *Main Street*, Lewis; *The Great Gatsby*, Fitzgerald; *Grapes of Wrath*, Steinbeck. Pertinent essays by historians provide background for each novel. Students write critical analyses, character sketches, and topical essays.

**Law, Politics, and  
Society**  
12 Hours

Law is the institution that protects citizens from the greed and violence of individuals, as well as from the arbitrary power of government; it is an institution based on reason that stands between the power of political institutions and the customs of society. Yet, in holding this position, a system of law is always under stress, and this tension is evident in the furor surrounding public issues such as the growth of the welfare state, capital punishment, abortion, and due process.

How do we define a system of law? How can we judge the American legal system—what are its imperfections, and why do they exist? From an examination of various philosophies of law, the course moves to an analysis of these questions and their importance in understanding modern society.

Readings include legal theory, important court decisions, analyses of the law enforcement process, sociological interpretations of legal history, and proposals for change.



## **An Introduction to Economics**

12 Hours

This general introduction to economics provides some sense of what makes a modern economy tick. It relates the concepts of macro-economics to real world and contemporary problems. Looking at (1) basic economic concepts, (2) conditions for the market system, (3) basic macro concepts, (4) money spending and equilibrium, (5) inflation, unemployment, and economic stabilization, and (6) the "economics" of current economic problems, the student is brought face to face with the ultimate economic reality—scarcity. It is this realization that makes economics essential for those seeking a more sane tomorrow.

As an economics student, one is expected to have opinions and to express them. Fundamental to the course is a series of essays and book reviews that develop the student's capacity to handle ideas. But the subject is important for more than strictly academic reasons. It is about the real problems of real people in a real world. Open only to 11th and 12th graders.

The texts used include: Elbert V. Bowden, *Economics: The Science of Common Sense*; Robert L. Heilbroner, *The Worldly Philosophers*; John Kenneth Galbraith, *Money: Whence it Came, Where it Went*. Supplementary readings are drawn from Paul A. Samuelson's *Readings in Economics* (7th edition).

## **Archaeology and Anthropology**

18 Hours

This course is designed to provide students with the basic techniques of archaeology and an understanding of culture theory. During four days of each week students participate in the excavation of a pre-historic site on the Merrimack River. The site consists of a series of villages, one on top of another, dating back to 8,000 years ago.

The archaeological data confront the students with problems concerning technological development, diffusion, and cultural change. The classroom experience, by stressing the organization of societies, gives the student the fundamental knowledge to interpret archaeological material.

The course is taught with close attention to the standards and procedures of the Massachusetts and New Hampshire Archaeological Societies. Students participate with the instructor in the preparation of a professional article on the site findings. The synthesis of class and field experiences provides the student with an understanding of the relationship between data and theory.





## LANGUAGES

### **Elementary Russian** *12 Hours*

A sound foundation in speaking, understanding, reading, and writing Russian. With no prior knowledge of the language, students have been learning Russian at Phillips Academy since 1955 with great enthusiasm and success. Careful attention to individual needs and supervised practice in the language laboratory guarantee competence, and confidence to continue improving a skill which contributes to personal achievement in many areas of vital importance to our country: medicine, technology, commerce, intercultural cooperation and appreciation, and reduction of tensions due to inadequacy of communication. The texts are Von Gronicka's *Essentials of Russian* and additional readings and recordings.

An unusual opportunity to make rapid, substantial progress under expert guidance.

### **Elementary Chinese** *12 Hours*

This course is an introduction to Chinese, a language spoken by over one-quarter of the world's population. Too often thought of as an impossible language to acquire, Chinese, when considered in a systematic fashion, readily becomes less exotic and mysterious.

The course covers both the spoken and written language. Practice in Mandarin pronunciation and tones, as well as intensive work in elementary vocabulary, grammar, and speech patterns are first emphasized in the classroom and in the language laboratory. *Pīnyīn*, the romanization designed in mainland China to facilitate the learning of Chinese, is used. (This phonetic system has been recently adopted by many American universities.) The written characters are incorporated into the lessons as students become more familiarized with Chinese speech patterns. The course seeks to develop an orderly recognition of 250 basic characters (plus many combinations, making a more extensive vocabulary) and the writing of about 175 characters.



**Elementary German**  
*12 Hours*

The course is designed specifically for those with no previous knowledge of German. Although students learn to write the language, emphasis is on listening and speaking, all classes being conducted in German. The object is to present the authentic language in real situations. Frequent use is made of the language laboratory. The work should be equivalent to that of a full first-year secondary school course.

**Intermediate and  
Advanced French,  
Spanish, or Latin**  
*12 Hours*

"Comment peut-on être persan?" Montesquieu's question is rhetorical. Of course one cannot become Persian, French, or Spanish. But one can learn to understand and appreciate a people by learning to communicate in their language.

The modern language classes are small and are conducted entirely in the foreign tongue with the use of extensive audiovisual and language laboratory facilities. Feature-length movies, classroom skits, restaurant excursions, and foreign language tables bring the opportunity for immediate and useful application of structure learned in the classroom.

Each course is open only to those students who have had two years of high school French or Spanish.

In Latin, readings are chosen to suit students' experience, aimed at development of reading, comprehension, translation skills, and supplemented by cultural and historical background materials wherever possible to enhance a sense of our ongoing Roman heritage. The course is intended for students who have had two or more years of high school Latin, but those with one year's experience and a strong desire to progress are encouraged to enroll.



**Computer Programming**  
*12 Hours*

Open to students who have completed two years of algebra, the course provides a unique opportunity for students to explore the potentialities and limitations of a modern high speed computer. The student learns computer language (BASIC-PLUS), writes his own programs, and tests them on a teletype connected with the Academy's PDP-11 computer, acquiring an understanding of the computer's use in curve fitting, constructing models, sorting numbers, complex calculations, and other applications.

**Geometry**  
*12 Hours*

This course is designed for students with at least one year of algebra. Topics include: Logic, Proof, Parallel Lines, Polygons, Triangles, Similarity, Circles, and Constructions.

**Intermediate  
Algebra**  
*12 Hours*

This course is for students who want a review of Elementary Algebra and a full coverage of Intermediate Algebra. (Compare Intermediate Algebra minor, p. 52).

**MATHEMATICS**

**Probability and  
Statistics**

*12 Hours*

This course is the study of the traditional topics in an introductory course, including laws of chance, counting, poll taking, and methods of testing. The course is divided between investigation through practical problems and the computer and the development of mathematical background. A student should have completed two years of algebra successfully or should, having completed only one year, be near the top of his/her class with a strong interest in mathematics.

**Pre-Calculus**

*12 Hours*

A study of all the elementary functions including trigonometric, exponential, logarithmic, and quadratic functions is the main stress of the course. Subordinate attention is given to sequences and series, probability, polynomials, complex numbers, and use of the computer (BASIC). Graphing and graphing techniques are emphasized throughout the six weeks.

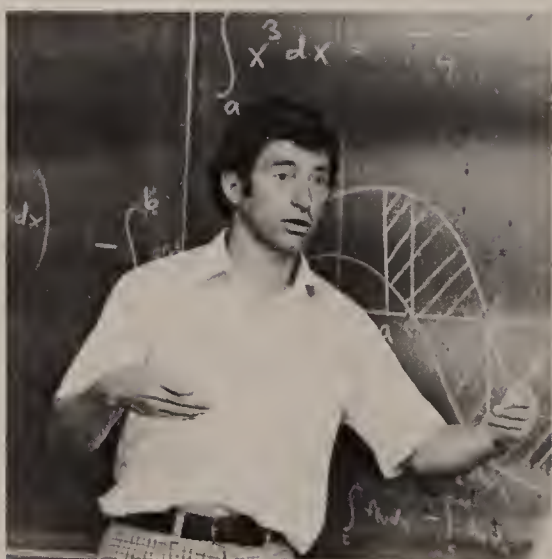
**Calculus**

*18 Hours*

An intensive program covering the basics of elementary calculus: differentiation and its applications to graphing, extreme values, related rates; integration, with strong emphasis on techniques of integration, and applications to determining area and volume. Much attention is given to the practical applications of both processes. Related topics include the Mean Value Theorem, improper integrals, and L'hospital's Rules.

Prerequisite: Two years of algebra, including some use of circular (trigonometric) functions.

This course prepares students to take the Advanced Placement Examination (AB) in mathematics.





**PHILOSOPHY AND PSYCHOLOGY****Great Philosophers:  
Knowledge and Reality**  
*12 Hours*

The great philosophers offer us a variety of serious and systematic attempts to answer certain difficult questions that perennially face mankind. The most fundamental of these questions are those directly concerned with the nature of knowledge and the nature of reality: What are the sources of human experience? What is the relationship between my mind and my body? Does God exist? Of what, if anything, can I be certain? To what extent can thinking put us in touch with reality? Are there other avenues to truth? Critical evaluation of the responses of Plato, Descartes, Hume, Kant, Whitehead, and others provides the foundation for class and personal inquiries into these issues.

**Existentialist Thought:  
An Introduction**  
*12 Hours*

Perhaps no other movement has been both so influential and so universally misunderstood as existentialism. Small wonder, considering the diversity of its thinkers and the breadth of its questions. How should we confront our deaths? What shall serve as meaning and purpose for us? What are the implications of living as free, choosing beings? Unlike many other approaches to philosophy, existentialism considers those problems which touch us not only as thinkers but as experiencing human beings. This course takes its cue from this fact, and it also considers existentialism as an explosive force which has affected psychology, literature, and a variety of other fields.

The issues examined include freedom and choice, human relation, meaninglessness and absurdity, death, rebellion, and creativity; students are encouraged to look at existentialism (in its varied incarnations) as critically as existentialism views other schools of thought. Sample philosophical writings are from Kierkegaard, Nietzsche, Sartre, Camus, and Buber, while fictional selections include works of Kafka, Tolstoy, Dostoyevsky, and Carly Simon. Students also consider a variety of other fields—particularly psychology—in light of existentialist thought.

**Science, Ethics and  
a Worldview**  
*12 Hours*

This course examines the nature of many modern scientific and technological developments: recombinant DNA research, bionics, relativity theory, computers, medical technology, astrophysics, space travel, nuclear development, and others. Such phenomena not only change the way we do things, but also how we see the world and how we philosophize about it. How can we keep technology under control? Who is to determine standards and usage? What does it mean to see the world in a certain way and how can we evaluate the truths of science? In sum, this course also takes a look at the ethical implications of modern science and technology and the impact of their influence upon our values and our basic perceptions of the world.

Readings are drawn from scientific texts and journals as well as from early and modern philosophy, futurism, and legal and social theory.

**Law and Morality**  
*12 Hours*

A critical examination of an intricate web of problems which arise out of the relationship between law and morality. Among the questions to be asked are: Does society ever have the right to restrict an individual's private behavior? On what, if any, grounds are such restrictions justifiable? To what degree should a society incorporate "popular" morality into law? Is an individual ever morally justified in breaking a law? If so, under what circumstances? Readings from Plato, Hobbes, J. S. Mill, Lord Patrick Devlin, Abe Fortas, O. W. Holmes, and Martin Luther King, Jr.

**Psychology of the Human Life Cycle**  
*12 Hours*

This course explores some of the theories used by psychologists to illuminate human behavior and experience. It examines critical processes and transitions in the human life cycle (attachment, separation, peer relationships, identity, sex roles, moral development, grief, and loss).

Readings include primary and secondary source material by and about major theorists, case histories written by adolescents about their own lives, and fiction.

This course also addresses the nature of theory, examining its usefulness in psychological inquiry and dealing critically with the inevitable bias of each theorist's point of view.

No previous course in psychology is required.

**Social Psychology**  
*12 Hours*

Who is normal? What do we know about our inner-space, our "selves"? How do we inter-relate, affiliate? We live in groups, work in groups, play in groups. What dynamics are at work? Social Psychology is the study of interpersonal relationships, of the outer-space in which our "selves" move.

Personality theories are reviewed: Freud, Jung, Adler, Erikson, Skinner, Berne. Socialization, aggression, dissonance, prejudice, mass-media persuasion, and others are discussed. Topics also include child development, learning theory, dream analysis, hypnosis, the Human Potential Movement, love and marriage, family relationships, human sexuality, and the myriad of psychological implications.

Text, readings, discussions, and exercises provide the course experience.





**Sex, Love,  
and Marriage**  
12 Hours

"I lose my respect for the man who can make the mystery of sex the subject of a coarse jest, yet, when you speak earnestly and seriously on the subject, is silent." H.D. Thoreau, *Journal*, 12 April, 1852.

At a time of change and challenge to values of all kinds; when the paradox of an explosion of sexual information accompanies rising anxieties about sexual identity; when there is fabrication of much that is sexual nonsense; when there are media models that both excite and bewilder, adolescents undertaking the quest for greater intimacy may easily get trapped and hurt.

The goal of this course is two-fold: (1) To promote easy discussion of human sexuality in an atmosphere free of put-down, of childhood anxieties, culture squeeze, and fear of rejection. (2) To impart myth-free information about love, sex and marriage as objectively as possible and promote the development of healthy attitudes that each individual may add to his/her personal value system.

The course is designed for discussion. A census of specific interests for short papers and for oral and panel presentations is taken on the first day. A consensus of the topics of most concern is then incorporated into the course framework.



**SCIENCE**

**Invitation to  
Biology**  
12 Hours

This introduction to biology is designed for able students who have had no previous instruction in biology at the high school level. Topics normally covered in the first year of high school biology are covered in this intensive six-week session, through the use of lectures, laboratory exercises, films, field trips, and reading assignments. There is no prerequisite other than the student's own enthusiasm to explore the world of living things.

Biology is defined as the "science of life." Its scope extends from the organization of atoms and molecules through the interactions of whole organisms and groups of organisms with one another and with the environment. The course begins in the submicroscopic world within the cell and proceeds to an examination of nature's diversity and how a complete, functioning organism operates (i.e. the physiology of plants and animals) and finally to the topics of evolution and ecology taking in a view of the entire biosphere. Major text: *Invitation to Biology*, Helena Curtis.

**Introductory Physics**  
*12 Hours*

This course seeks to develop an integrated introduction to the basic principles of physics, through the presentation of a specific problem—the physicist's concept of the atomic world. Newtonian mechanics, the conservation laws, electrodynamics, and light propagation are introduced and developed in the context of atomic and nuclear phenomena. The course is designed to be suitable for both the student who intends to specialize in science and the student who merely wishes to have a brief introduction to the physicist's modern view of the natural world.

**Modern Astronomy**  
*12 Hours*

From man's first days on this planet, he has gazed in awe at the wonders of the nighttime sky. His myths, his philosophies, and ultimately his science evolved from what he saw and imagined. "Modern Astronomy" offers participants the opportunity to experience science firsthand. This course is for students who have some experience in science and who are interested in pursuing an intensive and challenging six weeks of discovery.

Approximately two-thirds of the course work involves such topics in astronomy as relativity, cosmology, gravitational theory, formation of the solar system, and stellar evolution. Class discussions and lectures are supplemented with laboratory work, slides, and films.

The remainder of the course is on observational astronomy and the use of the telescope. Phillips Academy's excellent observatory and other facilities are utilized for student projects in asteroid tracking, astrophotography, computer simulation, and planetary observations.

The school's observatory houses a 6-inch pier mounted refractor and a Celestron 8-inch as well as other portable instruments. A new 16-inch cassegrain should be operational in the coming summer for use in advanced work.

Students should bring calculators and are encouraged to bring binoculars, 35mm cameras or telescopes if they have them.

**Human Physiology**  
*12 Hours*

A strong high school biology course is a prerequisite. This course is primarily concerned with such human systems as reproduction, respiration, excretion, etc., but it assumes an evolutionary or comparative stance where appropriate. For example, the human kidney is rather poorly designed for its present job of cleansing the blood, but its structure and function can be quite easily understood in terms of the other roles it has assumed throughout its own evolution.

The unifying theme of the course is homeostasis, the maintenance of a constant internal environment; thus each organ system is examined with respect to its homeostatic contributions to the human organism. A review of biochemistry and cell structure provides the foundation for a more detailed study of function at the system level of organization. The program includes laboratory work.







**Animal Behavior**  
12 Hours



This course is open to all students who have a strong interest in natural history and the study of animals in the wild. Numerous field trips are taken for the purpose of animal observations (primarily birds) to the Parker River National Wildlife Refuge, Great Meadows National Wildlife Refuge, and the Cochran Sanctuary located on the Academy campus. Other animals, such as chickens, several species of tropical fish, houseflies, fruitflies, meal worms, mice, and lizards, are studied in the laboratory. Field notebooks are kept by students, who are expected to be careful and patient observers. Some of the optics studied in class through lectures, films, and seminars are territoriality, courtship, mating, parental care, migration, environmental influence, and the evolution of behavior. Readings include reprints from *Scientific American*, *Natural History*, *Audubon*, and *Science*; and the following books: *Principles of Animal Behavior*, Tavolga; *On Agression*, Lorenz; *The Territorial Imperative*, Ardrey; and *In the Shadow of Man*, Goodall.

**Comparative  
Vertebrate Biology**  
12 Hours

Vertebrates are members of the phylum Chordata. This means that vertebrates have at least one common trait: the possession of a notochord at some point during their lives. How else are vertebrates related? This question is answered through a consideration of the biology of the main classes of the Vertebrata. The correlation between structure and function in the adaptation to particular environments is also examined in this comparative study. Finally, the origin and evolutionary history of the vertebrates are considered. Laboratory involves dissection, a technique which is used with precision in order to examine homologous structures in the amphibian, the bird, and the cat. Field trips include visits to the Stoneham Zoo, New England Aquarium, and Plum Island's wildlife refuge. Prerequisite: one year of high school biology.

**Oceanography and  
Marine Biology**  
12 Hours

This course serves as an introduction to the fields of marine biology and oceanography. Topics to be covered include: the physical aspects of the marine environment such as waves, currents, tides, and water composition; the structure of the coral reefs of the world; a survey of the flora and fauna that inhabit the various marine ecosystems with emphasis on dolphins, whales, and sharks; a look at the intelligence and sonar abilities of various dolphins and whales; judgment analyses of the controversial international whaling policies; and a brief introduction to the field of marine biology as a possible career option.

There is one laboratory per week dealing mostly with the anatomy, physiology, and behavior of local Northeastern shore invertebrates. Also planned are four field trips to local coastal sites such as the Nahant intertidal rocky shores and the Plum Island sand dunes and wildlife refuge.

It is suggested that each student enrolled in this course have his/her own mask, fins, and snorkel for swimming in shallow coastal waters. There is one test per week, one laboratory write-up per week, and one independent research project with accompanying student lecture during the session. Texts: *Life In The Sea*, Thorson; *Introduction to Marine Environments*, Zottoli; *Lilly On Dolphins, Humans of the Sea*, Lilly; *The Year of the Whale*, Scheffer; *The Life of Sharks*, Budker; *Laboratory Investigations for Marine Biology*, Lande.

**Intensive  
Beginning Chemistry**  
18 Hours

The course is designed for students with high motivation and ability, and two years of high school mathematics is a prerequisite. The modern theoretical framework of chemistry is emphasized, and the laboratory work is closely related to topics covered in class.

**Advanced Experimental  
Chemistry**  
18 Hours

This course is designed for able students who have completed a year of high school chemistry. It offers the opportunity to do extensive laboratory work with unusually fine equipment, including an infrared spectrophotometer and analytical balances.

The course of study emphasizes chemical principles taught through first-hand experience with laboratory problems. Students spend roughly ten hours per week in class lecture or problem sessions and roughly fifteen hours per week in the laboratory. For the most part, the work is typical of a first-year college course or a second-year high school course at the honors or Advanced Placement level. No calculus is necessary, but students must understand second-year algebra. Students are encouraged to bring a good slide rule. A pocket calculator, though not necessary, saves a great deal of time.

The actual experiments are selected to familiarize the student with a wide variety of laboratory techniques in organic, inorganic, and analytical chemistry.











## Minor Courses

### ART, FILM, AND PHOTOGRAPHY

#### **Art History** 6 Hours

Coming to an understanding of the contemporary visual environment—especially what we call Modern Art—is the theme of this course. It is done largely by investigating antecedents and establishing a sense of the evolution of Western Art, well-founded in historical fact and subjective analysis. William Fleming's *Arts and Ideas* is the text, supplemented by daily lecture, discussion, and the viewing of Phillips Academy's extensive collection of art slides, slide-tapes, and films.

Students learn to develop stylistic analysis by producing a study of a major painter of their choice. The course provides a "visual grammar" of the basic elements and combinations familiar in Western Art. These understandings supply the basis for discussions of modern artists as personalities, as well as inheritors of Western tradition.

Assignments include readings in Fleming, weekly quizzes and short interpretive essays, three major tests, and one major paper.

#### **Ceramics** 6 Hours

This is a course in which functional and non-functional forms of art are pursued with an emphasis on creativity (artistic endeavor) in both hand-building and wheel throwing. The equipment is extensive, 13 wheels and kilns for many types of firing. Available, too, are chemicals and equipment for making one's own glazes. There is a \$15 materials fee.

#### **Graphics and Photography** 6 Hours

~~This is a special course in applying photography to graphic arts, particularly through photo-silk-screen. Individual experimentation is emphasized in an attempt to carry the expressive force of photography beyond dark-room techniques. Some experience in photography is helpful but not necessary. There is a \$20.00 fee to cover cost of materials.~~

#### **Photography** 6 Hours

A course in technique for students who own cameras and wish to learn exposure, development, and enlarging, as well as more complex darkroom controls. Principles of visual design and their applications in painting and photography are illustrated in slide tapes and in films. Expendables should cost from \$10 to \$15.

#### **Calligraphy: The Art of Lettering with the Broad Pen** 6 Hours

This is a course in writing practiced as an art. The student need not possess unusual penmanship in order to learn and enjoy calligraphic writing. The course begins with the study and mastery of Italic and progresses through the historical development of the alphabet in Foundationals, Uncials, Lombardic Versals, and Black Letter. As skills increase students learn to put their own interpretation into their work in such projects as hand-sewn books, matted quotations, posters, etc., working with layout and using colors and combinations of alphabets to achieve the beauty and elegance of calligraphy.

## MINOR COURSES

### **Printmaking**

*6 Hours*

Studio work includes both the technical aspects of printing in black and white or color and the development of each student's image-making perceptions. Students work in relief and intaglio processes using woodblock, collagraph, and etching. Critiques will stress both image conception and technical proficiency. There is a \$20 materials fee. No previous experience necessary.

### **Studio Art**

*6 Hours*

This course introduces the student to the possibilities of paint, pastel, watercolor, clay, plaster, and other media. Emphasis is on developing the individual student's imagination in applying form, color, and composition to two and three dimensional projects. As technical skills increase, students gain the freedom to pursue individual projects.

Slides and films from the Addison Gallery Audio-Visual Center, as well as visits to Boston's museums and galleries, give students a broad exposure to the work of different artists. No previous experience in art is necessary.

## ENGLISH

### *Writing Program*

### **Basic Exposition**

*6 Hours*

The perfect sentence moves with athletic grace, sure of its own purposes and precise in its teamwork with the sentences around it. To write such a sentence is not only an act of successful communication but also a pleasure in itself—a pleasure that any student can learn to feel. By developing a student's knowledge of structures, logical patterns, and signal words, the course fosters the pleasure of effective sentence-writing. Daily sentences sharpen the skills which weekly essays require.

### **Short Story Workshop**

*6 Hours*

The Workshop consists of weekly writing exercises designed to encourage the student to experiment with various writing techniques (narrative, descriptive, etc.) while strongly focusing on the short story as a literary genre. Class time consists of discussion on short reading assignments by creative writers and individual oral presentations of original work.





**Journal Writing**  
*6 Hours*

This course has two underlying principles: (1) Only writing on a daily basis can make writing a habit; and (2) It is easier to write about something you care about than to write on assigned topics. The participants in this course are urged to experiment with a variety of writing techniques: word play, changing point of view, description, dialogue, poetry, monologue, and satire. There is an opportunity for frequent teacher-student conferences concerning individual writing problems.

**Research Paper**  
*6 Hours*

Researching a subject of their own choice in any academic discipline, students learn of the demands, techniques, and rewards of writing a long research paper.

Covered are: choosing a topic, developing a thesis, doing research, taking notes, writing and polishing the paper, footnoting, typing the manuscript, and orally presenting and defending the final draft.

**Etymology  
and Semantics**  
*6 Hours*

Systematic analysis of the Indo-European components of English words provides a fascinating and effective means of increasing and diversifying vocabulary, examining nuances and evolution of meaning, and stimulating imaginative interpretation of experience. This course develops skill in forming and expressing ideas accurately and persuasively, and greatly enhances control of vocabulary in our intensively language-defined culture and test-oriented educational system.



**Classical Mythology in  
Literature, Art, and Music**  
6 Hours

*Prose and Poetry*

The interest of the twentieth century in Classical Mythology has stemmed from three main sources: the psychoanalytical use of myth, progress in the field of classical archaeology, and anthropological study of myth. Preliminary exploration of the works of Freud in psychology, Schliemann and Evans in archaeology, and Frazer, Graves, and Levi-Strauss in anthropology leads to the detailed study of the myths of Oedipus, Theseus, and Agamemnon among others. The myths are considered living entities changing in the hands of each artist who deals with them whether it be Homer or Joyce, Aeschylus or O'Neill, an anonymous Greek vase painter or Dali, Euripides or Strauss. Works of literature, art, and music provide the core for the study of the use of myth in human life.

**Old Norse Literature**  
6 Hours

Thirteenth century Iceland saw the development of the literature of the Norsemen, for the advent of Christianity and its intellectual, artistic influences brought the inspiration which finally saw the flowering of the age of the sagas and the poetry of the royal courts. The purpose of this course is to introduce the student to the literature of Medieval Scandinavia and its territories and to encourage the student to partake of the variety, vibrancy, and humor of the sagas and the verse. The powerful characters, magical themes, and imagery of Norse Literature are experienced in such readings as: *Njal's Saga*, *Egil's Saga*, *Hrafnkel's Saga*, *Erbyggja Saga*, and *The Vinland Sagas*, as well as in various examples of Norse verse.

**Authority  
in Shakespeare**  
6 Hours

The title of this course is meant to be as capacious as possible without becoming just an excuse for studying these particular plays together. What constitutes Authority in the relations of king to kingdom, ruler to subject, parent to child, the articulate to the inarticulate, the clever to the virtuous: these are some of the running questions as we try to measure up to Shakespeare's dramatic verse—as yet the most imaginatively demanding exercise of the English language. No familiarity with Shakespeare's writing is required.

Texts: *Henry IV*, part 1; *Measure for Measure*; *King Lear*; *The Tempest*. Suggested reading: *Richard III*; *Hamlet*; *Antony and Cleopatra*.





**Children's Literature**  
6 Hours

A study of classic and modern children's literature. Readings include traditional nursery rhymes, fairy tales, and fables as well as works by Lewis Carroll, Robert Louis Stevenson, Rudyard Kipling, Beatrix Potter, Kenneth Grahame, C. S. Lewis, E. B. White, Roald Dahl, and Maurice Sendak. For a final project students have the option of doing a study of an author or theme or writing a children's story of their own.

**The New England  
Imagination**  
6 Hours

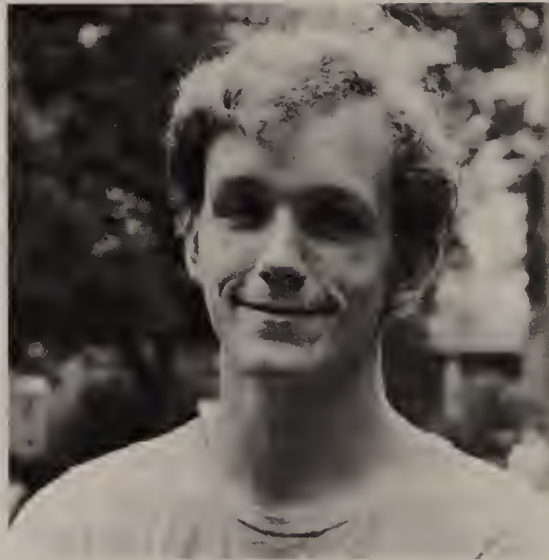
A study of four important American writers who lived and worked in New England during the nineteenth century: Hawthorne, Emerson, Thoreau and Dickinson. The course is essentially a close examination of the work of these writers: *The Scarlet Letter*, *The House of the Seven Gables*, and selected short stories (Hawthorne); "Nature" and "The American Scholar" (Emerson); *Walden* (Thoreau); and selected poems and letters (Dickinson). It is also an investigation of the intellectual and artistic climate of the places from which these writings emerged, including visits to Emerson's Concord, Hawthorne's Salem, Dickinson's Amherst, and Thoreau's Walden Pond. (Papers and a final exam.)

**American Literature:  
Central Themes**  
6 Hours

By the early nineteenth century the American novel had acquired a unique national flavor. During the next hundred years, with the closing of the frontier and the rise of the city, the literature of the United States reflected the increasing complexity of its society. This course examines through class discussions and written assignments the themes of American authors that illustrate both the continuity and the development of values and ideals in a growing country.

Readings include: Hawthorne, *The Scarlet Letter*; Melville, *Billy Budd*; James, *The Bostonians*; Wharton, *Ethan Frome*; Dreiser, *Sister Carrie*; Hemingway, *In Our Time*; and Fitzgerald, *The Great Gatsby*.





**The National Pastime:  
American Writing  
About Baseball**  
6 Hours

This course looks at American writing—fiction, essays, news stories—about baseball. Readings include selections from Roger Angell's *The Summer Game*, newspaper accounts of the 1980 season, short stories collected in *Fielder's Choice*, ed. by J. Holtzman, and Robert Coover's novel, *The Universal Baseball Ass'n*. Students do much expository writing, using baseball as the subject matter, while working towards an understanding of the writer's craft: openers, organization, word choice, focus, paragraphing. Oral reports and a longer paper on the fictional treatment of baseball are also required. We examine baseball as a mythic and specially American phenomenon and see how the sport is treated differently in fiction and non-fiction. Occasional trips to Fenway Park will spice the summer's studies.

**The Detective Story**  
6 Hours

The detective story, at least since the 1920's, has been a most popular narrative form. What is its persistent appeal? What are its varieties? At its best, can it be considered "serious fiction"? These are some of the questions the course asks, as it briefly surveys the beginnings (Poe and Doyle) and then concentrates on the close-reading of novels written by its central figures. European masters such as Agatha Christie and Georges Simenon are looked at. But the focus of the course is on the three major writers of the American "hardboiled" school—Dashiell Hammett, Raymond Chandler and Ross MacDonald. Books by each are carefully read and discussed and several movies based on their work viewed and discussed.

No particular background in the genre is necessary.



**Poetry by the  
Poet-in-Residence**  
*6 Hours*

This course is not only for those who would like to increase their awareness, understanding, and enjoyment of poetry, but for those who would like to learn the fundamentals of writing and even publishing poetry.

The class is taught by the summer Poet-in-Residence, Gary Miranda\*, who also conducts Seminars and Readings as well as serving as a resource person to other members of the faculty.

Classroom discussions center around interpretation, method of composition, poetic influences, use of poetic devices, comparative study of various stages of poems in worksheets, and other aspects of reading and writing poetry.

Mr. Miranda will be the editor of a poetry anthology to be made up of poems submitted by his students. The anthology is to be published and the students are to be involved in the publishing process.

\*Gary Miranda is the Director of the Creative Writing Program at Reed College in Portland, Oregon. He has published poetry in numerous magazines and anthologies in the United States and abroad and has received many awards for his work in national competitions, as well as a Creative Writing Fellowship from the National Endowment for the Arts in 1976. In 1977 his book-length collection of poems, *Listeners At The Breathing Place*, won the Princeton Series of Contemporary Poets competition and was published by Princeton University Press in 1978. *Listeners At The Breathing Place* has brought Mr. Miranda other distinctions: in 1979 *The Atlantic Monthly* chose him for the Poet-in-Residence award at the Robert Frost home in Franconia, N.H.; and he has recently been nominated for a 1980 Pulitzer Prize.

## HISTORY, ECONOMICS, AND POLITICS

**International Relations**  
*6 Hours*

Is nuclear war an acceptable instrument of international diplomacy? Can parts of the nation be sacrificed to save the rest? Should the U.S. support revolutions abroad? How important should public opinion be in the formation of foreign policy? Can the United Nations be an effective force for world peace?

These and other questions are discussed in the study of the methods used by nations to achieve their objectives in international affairs. The course concentrates on the following techniques: diplomacy, war, law, propaganda, intelligence, government, alliances, and treaties. Library research and class notes provide the core of information on the different concepts and approaches. Part of each class is given over to the discussion of current developments in world politics.

During the last week and a half students have the opportunity to put their knowledge to work in a complex simulation exercise designed to give practical application to all the methods learned in the course.

**Money, Banking, and  
the Economy**  
*6 Hours*

What is money? Where did it come from? Most people haven't a clue. This course answers those questions and many more. The history of money (and financial institutions) is traced from ancient times to the present in order to plot man's heroic efforts to bring its subtle mysteries under control.

The course also moves beyond history to an understanding of contemporary money, banking, and modern economic life. The story of money is seldom dull. Open only to 11th and 12th graders.

**Power, Politics  
and People**  
*6 Hours*

This course offers an introduction to the great contributors to the social and political philosophical tradition, and examines the relevance of their thought to modern society. The central purpose of the course is the understanding of the relationship of the individual to society, and towards this end specific issues are addressed, such as: What is the state? What rights and obligations do individuals have in a society? What is justice, and how is it related to law? How can revolutions be justified? What are just and unjust wars? Such issues are confronted both through great philosophical works and an investigation of historical events. Through this process, the lessons of the philosophers are tested against contemporary problems.

Readings include selections from: Plato, Machiavelli, Hobbes, Locke, Rousseau, Hegel, Marx, Nietzsche, Weber, Freud, and Sartre.

**Conversational Spanish**  
*6 Hours*

**LANGUAGE**

A course designed especially for students who have studied Spanish for two years. Directed conversational exercises enable students to progress according to their own needs, be they building a broad vocabulary, increasing fluency, improving pronunciation, or sharpening audio-discrimination. Since accurate usage is one of the most important goals of the course, the conversational projects are supplemented by appropriate study of the structure of the language. Beyond the textbook, a variety of audio-visual materials are used to stimulate conversation, including filmstrips, slides, newspaper and magazine articles, and recorded radio broadcasts.







**Conversational French**  
*6 Hours*

Open only to students who have completed at least two years of French, this course places special emphasis on specific aspects of spoken French. Intended for students who understand French rather well but need to gain confidence and efficiency in speaking, the course is conducted entirely in French. Dialogues, speeches, debates, interviews, and role-playing are reinforced by a study of topical vocabulary, idiomatic expression, and applied phonetics.

**An Introduction to  
Classical Greek**  
*6 Hours*

Even the word "Greek" brings instantly to mind that well-worn line, "It's all Greek to me"; then, a little more slowly, it stirs thoughts of Plato, Homer and other names responsible for originating most of our literary forms as well as many of the techniques by which we examine our relationship to our fellow man and to nature. This course is a chance to meet great Greek minds on a first-hand basis—a starter course that gives the basics of their language, complete with readings designed to give a sense of their mind-styles, supplemented with slide shows to round out a survey of their achievements. Students find themselves actually reading that funny-looking language by the third class meeting, dealing with dialogue close to the language of Socrates within two weeks, and covering, by the end of the course, a considerable range of readings dealing with real-life events of the 5th century B.C. At that point, enthusiasts should be able to continue the readings on their own with the help of the text materials used in the course.

## PHILOSOPHY, PSYCHOLOGY, AND RELIGION

### Contemporary Philosophies of Man 6 Hours

The course consists of a critical examination of the views of man offered by contemporary existentialism, psychoanalysis, behaviorism, libertarianism, and transcendentalism. Some of the major questions to be asked are: What is the nature of man? What are his basic needs, rights, obligations, and values? What is the purpose of life? Is man free? Is he responsible for his actions? Given an understanding of man's nature, how should we structure society to satisfy his needs and take advantage of his potentials?

Readings include: J. P. Sartre, *Existentialism is a Humanism*; R. D. Laing, *The Politics of Experience*; S. Freud, *Civilization and Its Discontents*; K. Lorenz, *On Aggression*; B. F. Skinner, *Beyond Freedom and Dignity* and *Walden II*; S. Keen, *Apology for Wonder*.

### Social Psychology 6 Hours

Group conformity. Abnormal behavior. Mental illness. Freud. Personality. The unconscious. Gossip. Aggression. Prejudice. Persuasion. Influencing attitudes. Person perception. Leadership. What all of these topics have in common is that all, and many more, lead toward a study of Social Psychology. How do people get to like one another? When can we define ourselves as sane? Where are riots likely to happen? The course takes a look at all of these subjects to determine why people interact the way they do. It is designed for those who have never had psychology before.

### Human Sexuality 6 Hours

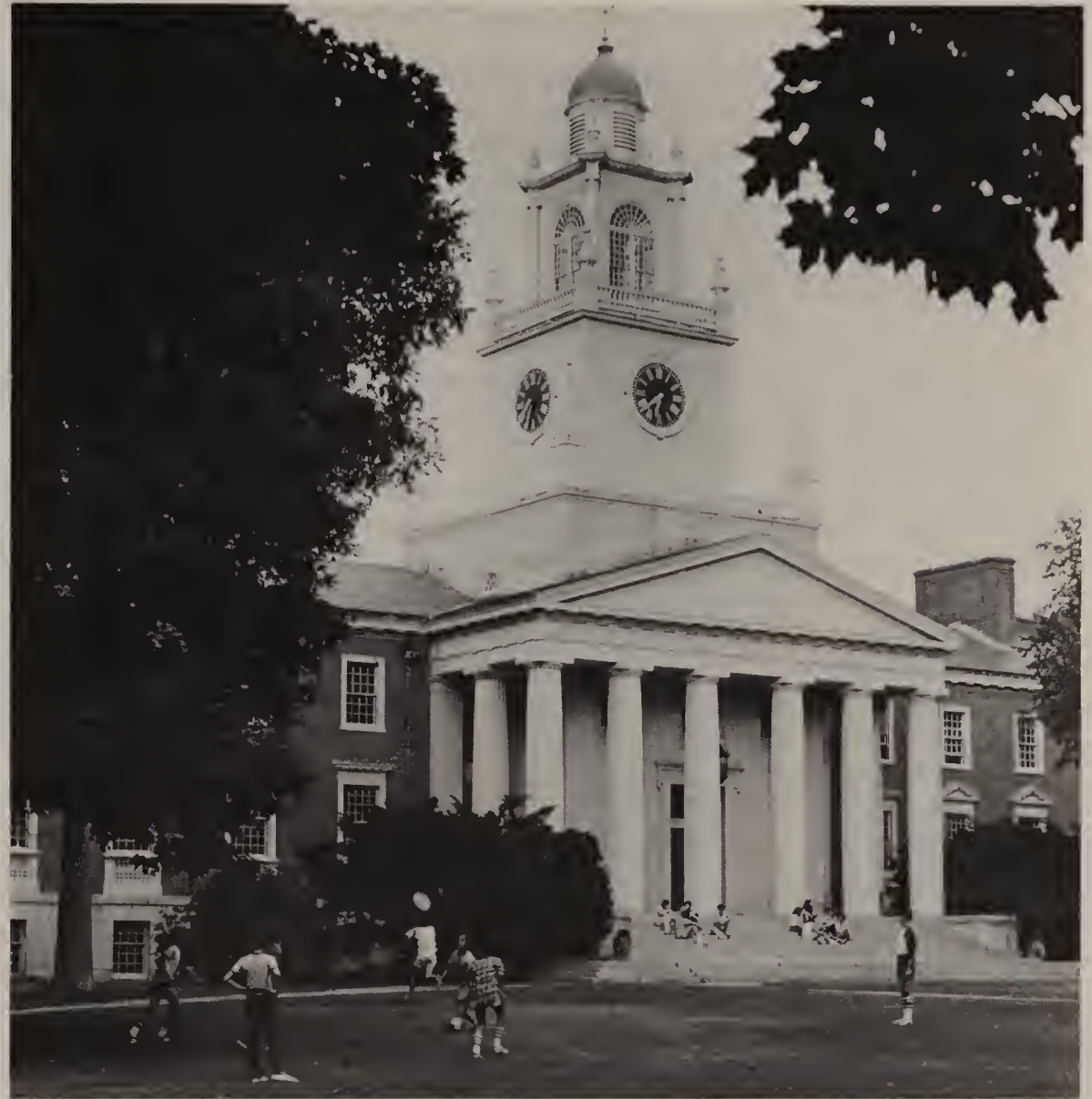
This course is designed for exploration and discussion of adolescent sexual awareness, direction, and validity of information. While the physiology of sex is discussed, the emphasis is on attitudinal sets, cultural expectations, and analysis of the persistence of the myths about sex in our society.

Census first and then consensus about specific areas of interest for each class is taken on the first day and incorporated into the framework of the course.

### Proof and Persuasion 6 Hours

A practical introduction to informal logic and to the philosophical study of language. Some of the questions raised are: What is the difference between a good argument and a poor one? What are the common fallacies of thought? What are the limitations of logic? What is the meaning of "meaning" and the truth about "truth"? The course stresses the development of individual skills in argument and includes a critical examination of the patterns of thought one encounters every day in magazines, newspapers and on television.





**The Religions of Man**  
6 Hours

What is the sound of one hand clapping? If you say that the question is frivolous, that one hand cannot possibly clap, then go to the bottom of the ladder and start climbing again, for in the world of Zen Buddhism the question is not only serious but a beginning of enlightenment.

The world of Eastern thought is filled with perplexity and baffling incongruities for the Western mind. Even the symbols, though they intrigue, are often incomprehensible. Why do many oriental statues have four, sometimes even six, arms? What is the origin of the lotus position used in some forms of meditation? Why is hatha yoga so popular today?

The course explores six of the major world religions using Huston Smith's classic text, *The Religions of Man*. Hinduism, Buddhism, Confucianism, Islam, Judaism, and Christianity are examined with particular emphasis on understanding the variety of religious expression in both Eastern and Western culture.

**Algebra Review**  
6 Hours

The course is for students who have completed one year of algebra and one year of geometry and who wish to review their algebra before going on to courses in higher mathematics. It begins with a review of elementary algebra; drills on factoring, fractions, radicals, and exponents; and ends with graphing and elementary functions. Despite its name, this course is not for weak or slow students; it is a strong review.

**Intermediate Algebra**  
6 Hours

The course is for students who have completed one year of algebra successfully and have sufficient competence to move immediately into more advanced material. Candidates should know how to add, subtract, multiply, and divide polynomials and how to handle factoring, fractional equations, etc. In short, in order to enter Intermediate Algebra students must have a mastery of all elementary topics up to the quadratic formula.

This course is particularly designed for those who have been away from Elementary Algebra for a year and plan to continue their mathematics in Algebra II or Pre-Calculus. Those who don't meet the standards of the course are placed in Algebra Review.

Students who want both Intermediate Algebra and a full review of Elementary Algebra should take the Intermediate Algebra major. (See p. 31).

**Computer**  
6 Hours

The course is designed for students interested in developing an understanding of the capabilities and use of a modern high-speed computer. Students learn a computer language (BASIC) and by means of a mathematics-oriented approach, write programs and test them on the Academy's PDP-11 computer. One year of algebra serves as adequate background for undertaking a variety of applications to secondary school mathematics.

**Trigonometry**  
6 Hours

The name "trigonometry" is derived from two Greek words meaning measurement of triangles. While the solution of triangles forms an important part of modern trigonometry, it is by no means the only part or even the most important part. In the development of methods for the solution of triangles by computation, certain trigonometric functions occur. The study of the properties of these functions and their applications to various mathematical problems constitutes the subject matter of this course.

Other topics include working with equations, proving identities, and graphing functions. Prerequisite: two years of algebra experience.





**Advanced Labs in Biology**  
6 Hours

**Introduction to Genetics**  
6 Hours

**Plant Biology**  
6 Hours

## SCIENCE

This course begins with a familiarization with stereoscopic and compound microscopes, oil immersion, and phase lenses. However, the great majority of the work acquaints the students with centrifugation, electrophoresis, chromatography, spectrophotometry, and the use of the oscilloscope. The specific topics of the labs vary greatly, from observing human chromosomes and separating pigments in leaves and eyes of fruit flies to visualizing a nerve impulse and studying its properties. Prerequisite: one year of biology.

The concept of "the gene" is not new; however, it is only in the past quarter-century or so that we have really come to grips with its chemistry. Understanding its control is the thrust of much ongoing research. This study of genetics involves an examination of the mechanisms by which hereditary information is stored, replicated, expressed, and transmitted.

The course begins with a brief review of biochemical concepts (the biochemistry taught in a strong high school biology course is sufficient background) and then proceeds to study the historical and experimental background which led to classical Mendelian genetics. Further work covers the events preceding and following the triumphant elucidation of the gene's chemistry in the early 1950's. Finally, the course examines artificial genetic recombination in light of recent advances in biochemical genetics. It is an excellent cornerstone for students planning further study in chemistry, biochemistry, genetics, eugenics, evolution, or social biology.

This course is designed for those who have not had high school biology but who are interested in an introduction to the wondrous world of plants. Some time is spent on the organization of cells, osmosis, and cell division. From there, the course investigates the flowering plants, soils, stems, roots, leaves, and even those organisms included in the plant kingdom that are without roots and leaves—the algae. Considerable attention is paid to the historical, aesthetic, and economic importance of plants.

The lecture sequence is organized around the phylogenetic tree, progressing from the blue-green algae, through fungi and ferns, and on up to the flowering plants. This course includes frequent field trips into the surrounding area, studying trees, wildflowers—and in Andover's Moncrieff Cochran Sanctuary—mosses of many different types. A trip is made to the Arnold Arboretum, outside Boston. One class per week is spent in laboratory investigation, utilizing Andover's own greenhouse.



**Introduction to Electronics***6 Hours*

A practical introduction requiring some previous experience in electricity, or at least a "tinkering" familiarity. Starting from elementary electricity and Ohm's Law, students study the operation of resistors, capacitors, and transistors in simple circuits. Methods are developed for utilizing photo-electric cells to control relays and silicon-controlled rectifiers. Transistor switching, DC and audio amplifiers, oscillators, and triac phase controls are studied as the students construct useful projects utilizing the circuits.

Projects built include: low-voltage power supply/continuity-polarity tester/photo-electric switches/moisture and level sensors/SCR timer/oscillators/amplifiers/triac light dimmer.

A \$20 materials fee pays for the electronic components which students keep to continue their experimentation after mastering the course.

**Case Studies in  
Technology  
or: Science in the  
Real World**

*6 Hours*

Nothing is affecting and changing our lives more than science and the technology it produces: yet too many high school courses have students simply read about science and not apply it to practical problems. This course investigates the interaction between science and technology in the real world.

Students discover why a 2400-foot suspension bridge in Tacoma, Washington, collapsed in 1940. Members of the class also construct and test solar collectors and ultimately design a workable solar house. Another case study involves the accident and near catastrophe at the Three Mile Island nuclear power plant in Pennsylvania. Strobe photography is used to analyze the motions of objects so that the class can discover the principles that drove Skylab to its unscheduled reentry last summer.

This course consists of extensive modeling and lab work. The emphasis in the class is on analyzing systems from the scientific, political and economic points of view. Some background in physics or chemistry is recommended though not essential. Students should bring calculators if possible.

Other possible topics are lasers, fusions, windtunnels, telescopes, etc.—all as time permits.

**Stereochemistry:  
An Introduction**

*6 Hours*

Stereochemistry deals with shapes and symmetry of molecules, from the simplest to complex molecules such as DNA. Today's students have not had the chance to learn that the shapes of organic molecules were established by chemists, using chemical methods, long before quantum mechanical explanations were devised. The chemists' proofs are simple, clear, understandable, and elegant. Often the quantum mechanical proofs are the result of mathematical manipulations designed to arrive at an answer already established by chemists.

Although this course uses an historical approach, adequate time is devoted to the shapes of orbitals. The course also includes a discussion of molecular orbitals and their importance in the Woodward-Hoffman rules on the conservation of orbital symmetry. In all discussions of bonding theories there is a close correlation of theory with chemical observations.





**Music Theory, First Year**  
6 Hours

**MUSIC**

Essentially an approach to understanding the structure of tonal music via species counterpoint (first, second, third, and fourth species) and beginning harmony. Ear training, through melodic, harmonic, and rhythmic dictation, sight singing, singing in parts, etc., several times a week is an integral part of the program. Instruction in basic keyboard proficiency is also given.

Students come out of this course with an understanding of what makes tonal music “tick,” as well as the capacity to relate what one knows to what one hears.

Basic text: Peter Westergaard, *An Introduction to Tonal Theory*.

**Song Writing**  
6 Hours

Have you ever wondered how the great song writers actually practice their art, step by step? The first part of this course covers the specific music theory needed for song writing. Students study in depth a wide variety of songs—in historical and stylistic contexts and apply this background information to their own original songs.

Instrumental experience is helpful (especially piano, guitar) but *not* required. Students should be able to read music.

**Chorus**  
6 Hours

The Summer Session’s Chorus is made up of the combined voices of students who take this course and all the students of the Chamber Music Program. The Chorus meets every class day and on occasion performs with orchestral accompaniment. No previous experience is necessary, just a desire to work hard and enjoy an intensive choral experience.

**Symphony Orchestra**  
6 Hours

Students taking this course join members of the Chamber Music Program in daily orchestra practice. Applicants are accepted in the correct combination of instruments to form a symphony orchestra; the course is therefore open to all symphonic instrumentalists. An audition tape is required of all brass and woodwind players. String instrumentalists need not send a tape. Although previous chamber music experience is not a prerequisite, all candidates for the Symphony Orchestra should have a music teacher recommendation.



## CHAMBER MUSIC PROGRAM

The Chamber Music Program provides an exceptional opportunity for high school students in the art of chamber music. The ensemble work offered includes the following:

- Woodwind Quintets
- String Quartets
- Piano Trios
- Trio Sonatas
- Brass Ensemble
- Vocal Ensembles
- Cantata Singers
- and numerous other combinations

### A Unique Mold

As an integral part of the Andover Summer Session, the Chamber Music Program is cast in a unique mold. Music students work and play during the same hours as the regular Summer Session students so that they associate with outstanding students of the same age group, gathered from nearly every state in the union and many foreign countries. Not only is the mix educationally sound but the music and academic programs are mutually beneficial: the members of the Chamber Music Program have a built-in audience of bright, interested, and also talented cohorts to whom they present their finished performances; and the Summer Session students have the unparalleled privilege of hearing frequent performances from the Chamber Orchestra, Chorus, and all their combinations.



**Effort More Important  
than Experience**

Previous experience in chamber music is not required in order to participate in the program. A certain minimal proficiency on the part of several instrumentalists is of course necessary in order for the orchestra to perform successfully; but not all applicants need be equally proficient and the most important requirements of the Chamber Music Program are a strong desire to learn and improve and an unfailing will to practice.

**Daily Assistance  
and Practice**

The Chamber Music Program provides professional instruction in all orchestral instruments and voice. Since practice is one of the most difficult aspects of musical training, daily assistance is given to all participants in developing the techniques of disciplined practice habits. Each class day's working hours are divided into supervised sessions of individual practice, choral practice, practice with instrumental groups or ensembles, and practice with the Chamber Orchestra.



**Cantata Singers** One of the most unusual offerings of the Chamber Music Program is the opportunity to be a member of the Cantata Singers, a group of 12 singers with a small orchestra devoted to the performance of the great vocal and instrumental works of the Baroque era.

**Chorus** Chamber music students sing together daily, joined by the voices of non-music-program students who take Chorus as a minor course in the Summer Session.

**Symphony** Instrumental students of the Chamber Music Program are combined with the non-music-program instrumentalists who take Symphony Orchestra as a minor course in the Summer Session. The increased numbers of this combination make possible the playing of some of the great symphonic works.

**Daily Music Schedule  
Monday through  
Saturday**

7:20	Breakfast
8:00—10:00	Music Practice Sessions
10:00—10:30	School Meeting and Morning Break
10:40—12:30	Music Practice Sessions
12:30—12:55	Lunch
1:35— 2:55	College Rap Sessions*
3:05— 5:05	Afternoon Activities*
5:35— 6:15	Dinner
6:45— 8:15	Orchestra Rehearsal*
8:15—10:00	Evening Practice

\*Not applicable on Wednesdays and Saturdays

**Activities and  
Entertainment**

Music program students not only associate with the regular Summer Session students at the Morning Break, Afternoon Activities, and meals; but they naturally come together in many optional activities such as College Rap Sessions, Saturday night entertainment on campus (movies, student coffee house performances, dances, etc.), and special off-campus trips on Wednesday and Saturday afternoons and Sundays. (See Trips and Tours, p. 16)

**Music Lessons**

Private lessons on all orchestral instruments, piano, guitar, and voice are available for an additional fee. In such cases the fee (due June 1st) is paid directly to the instructor, although the Admissions Director is happy to assist in making the arrangement.









# The Students 1979



Antonakes, Dean  
*Lynn, MA*

Apodaca, Robert  
*Tuscaloosa, AL*

Apolinario, Nicetas  
*Philadelphia, PA*

Appel, Teri  
*Los Angeles, CA*

Araskog, Julie  
*Kinnelon, NJ*

Arenwald, Joanne  
*Briarcliff Manor, NY*

Armitige, Dale  
*Houston, TX*

Armstrong, Melanie  
*Malden, MA*

Arnett, Mark  
*Memphis, TN*

Arnold, John  
*Duxbury, MA*

Arnold, Vanessa  
*Forest Park, GA*

Ascher, Allison  
*Los Angeles, CA*

Asomaning, Margaret  
*Columbus, OH*

Attia, Larry  
*Scarsdale, NY*

Auerbach, Laura  
*Roslyn, NY*

Auerbach, Wendy  
*Woodmere, NY*



Auslander, Lisa  
*Great Neck, NY*

Aveni, Maria  
*Watertown, MA*

Babigian, Melissa  
*Sudbury, MA*

Baer, David  
*Santa Monica, CA*

Baker, Allen  
*Rio de Janeiro, Brazil*

Baker, Charles  
*Compton, CA*

Bakst, Susan  
*Great Neck, NY*

Baldinger, Pamela  
*Bethesda, MD*

Baldino, Carl  
*Allendale, NJ*

Ballaban, Karen  
*Huntington Station, NY*

Baquero, Maria Rosa  
*Dominican Republic*

Bard, Michele  
*Englewood Cliffs, NJ*

Bayer, Allise  
*Manchester, CT*

Bayer, Jill  
*Asheville, NC*

Beard, James  
*Oakland, MD*

Beardsley, Ethan  
*Paris, France*

Belcher, Anthony  
*Elkhorn City, KY*

Belkin, Ilene  
*Smithtown, NY*

Bender, Andrew  
*Woodbridge, CT*

Bender, Philip  
*South Bend, IN*

Bennett, Teri  
*Newark, NJ*

Benson, Owen  
*Switzerland*

Berlin, Scott  
*Islip, NY*

Berman, Douglas  
*Chelmsford, MA*

Bernstein, Andrew  
*Newton Centre, MA*

Binder, Arthur  
*St. Louis, MO*

Blackmon, David  
*Memphis, TN*

Blake, Leslie  
*Metairie, LA*

Blanc, Juliette  
*Juan Les Pins, France*

Bland, Todd  
*Mercer Island, WA*

Bleemer, Roxanne  
*Upper Saddle River, NJ*

Bleiman, Susan  
*Laverock, PA*

Block, Deborah  
*Ardsley, NY*

Bloom, Adrienne  
*Summit, NJ*

Bloom, James  
*New York, NY*

Bloom, Joshua  
*So. Orange, NJ*

Blum, Robert  
*Asheville, NC*



Boardley, Gary  
*Baltimore, MD*

Boland, Mary  
*Winchester, MA*

Borkow, Allan  
*Hewlett, NY*

Boverman, Diane  
*Roslyn, NY*

Bower, Sarah  
*Bronxville, NY*

Bragan, Frances  
*Ponce, PR*

Brandes, Wendy  
*New Rochelle, NY*

Braunstein, Lisa  
*Los Angeles, CA*

Breckinridge, Katherine  
*New Orleans, LA*

Bregstein, Linda  
*Scarsdale, NY*

Brodkin, Elizabeth  
*Short Hills, NJ*

Bromberg, Eric  
*Morristown, NJ*

Brøndum, Charlotte  
*Humblebaek, Denmark*

Brooks, Andrew  
*New York, NY*

Brooks, Eric  
*Elkins Park, PA*

Brower, Elizabeth  
*Princeton, NJ*



Brown, Deneral  
*Hazelcrest, IL*

Brown, Errol  
*Los Angeles, CA*

Brown, Laurita  
*Memphis, TN*

Brozen, Yale  
*Chicago, IL*

Brummel, James  
*Roslyn Heights, NY*

Budka, Grace  
*Copper Center, AK*

Buehler, Robert  
*New York, NY*

Buring, Daneel  
*Memphis, TN*

Burk, Leland  
*Dallas, TX*

Burnaman, Anne  
*Brookville, PA*

Burroughs, Antonette  
*Cleveland Heights, OH*

Buttenwieser, Sarah  
*Philadelphia, PA*

Byrd, Noelle  
*Atlanta, GA*

Calkins, Elizabeth  
*Cleveland Heights, OH*

Callomon, Betsy  
*Pittsburgh, PA*

Cameron, Heather  
*Wellesley, MA*

Capon, Daphne  
*Smithtown, NY*

Capra, Lisa  
*New York, NY*

Cardenas, Norma  
*Los Angeles, CA*

Caris, Christopher  
*Rockville, MD*

Carrillo, Raul  
*El Paso, TX*

Carroll, Carmen  
*Dayton, OH*

Carruthers, Catherine  
*Birmingham, AL*

Carson, Laura  
*Northfield, IL*

Carter, Pamela  
*Tougaloo, MS*

Carter, Reon  
*Memphis, TN*

Carter, Rodney  
*Baltimore, MD*

Carter, Suzette  
*Soldier, IA*

Case, Jeffrey  
*Honolulu, HI*

Caskey, Jill  
*Rockford, IL*

Castelli, Jean  
*New York, NY*

Casurole, Edward  
*Kenmore, NY*

Ceballos, Andres  
*Barcelona, Spain*

Chan, Lisa  
*Chicago, IL*

Chases, Andrea  
*San Marino, CA*

Chassen, Stacy  
*Atlantic Beach, NY*

Chatmond, Sharon  
*Louisville, KY*

Chavez, Merry  
*Uvalde, TX*

Chen, Brian  
*Wayland, MA*

Chen, Elizabeth  
*Wayland, MA*

Chen, Fabian  
*Englewood Cliffs, NJ*

Cheng, Elaine  
*Marietta, OH*

Cherry, Dana  
*Tenafly, NJ*

Chesak, Craig  
*Summit, NJ*

Cheung, Lan  
*Boston, MA*

Chick, David  
*Acton, MA*

Childs, Katrina  
*Atlanta, GA*

Choi, James  
*Iowa City, IA*

Choi, John  
*Potomac, MD*

Choi, Mira  
*Huntington, WV*

Choo, Daniel  
*Port Chester, NY*

Chung, Cathy  
*Lima, OH*

Claman, Shoshana  
*Beverly Hills, CA*







Colbert, Steven  
Paramus, NJ  
Coleman, Daniel  
Birmingham, AL  
Coleman, Jacquelyn  
Chicago, IL  
Comas, Angela  
Guaynabo, PR  
Comas, Arsenio  
Guaynabo, PR

Conarck, Elana  
Setauket, NY

Conine, Nancy  
Midland, TX

Cook, Sally  
Arlington, WA

Cooper, Jeffrey  
Short Hills, NJ

Corkery, Kathleen  
Winchester, MA

Covington, Almonte  
Louisville, KY

Cramer, Steven  
Northridge, CA

Crawley, Kamala  
New York, NY

Croland, Jennifer  
Haworth, NJ

Croland, Lizabeth  
Haworth, NJ

Crowson, Paul  
Jackson, MS

Curtis, Stephanie  
Los Angeles, CA

Custard, Allen  
Dallas, TX

Daley, Herman  
Dorchester, MA

Dalman, Rick  
Holland, MI

Dalsemer, Adrienne  
Los Angeles, CA

Damon, Peter  
Needham, MA

Darby, Rwanda  
Houston, TX

Davis, Adam  
Beverly Hills, CA

Davis, Judith  
Atlanta, GA

Davis, Paul  
Scarsdale, NY

Dean, Jodi  
Mobile, AL

de Forest, Elizabeth  
Beverly Hills, CA

Devlin, Amy  
Sudbury, MA

di Bonaventura, Allegra  
Greenwich, CT

Dickerman, Laura  
Hinesburg, VT

Dietrich, Elizabeth  
Fresno, CA

Dils, Amy  
Sarasota, FL

Distelheim, Lisa  
Highland Park, IL

Dixon, Kelly  
Chicago, IL

Dochter, Ivy  
Roslyn, NY

Doctoroff, Andrew  
Birmingham, MI

Donovan, Michael  
Lewisburg, PA

Dorado, Erislandy  
Bayamon, PR

Douglas, Kitt  
Louisville, KY

Douglas, Kris  
Louisville, KY

Downey, Catherine  
Winnetka, IL

Dreifus, Jonathan  
Memphis, TN

Drury, Sarah  
Lowell, MA

Ecker, Jeffrey  
Elkins Park, PA

Eder, Elizabeth  
Greenwich, CT

Effron, Blair  
Poughkeepsie, NY

Eliopoulos, Peter  
River Vale, NJ

Elkind, Sarah  
Palo Alto, CA

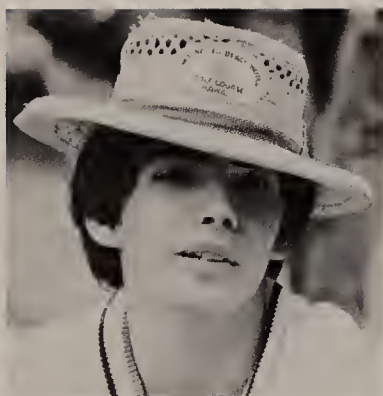
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Roslyn Heights, NY

Ellis, Scott  
Santa Barbara, CA

Ellman, Bruce  
Columbus, OH

Ellman, Michael  
Beverly Hills, CA





Englander, Jeffrey  
*Newton Highlands, MA*  
 Enman, Lynne  
*Westborough, MA*  
 Epstein, Danielle  
*New York, NY*  
 Eskind, William  
*Nashville, TN*  
 Falvey, Michelle  
*Wellesley, MA*  
 Farrell, Allyson  
*Bellmore, NY*  
 Feldgus, Jane  
*Elkins Park, PA*  
 Feldmann, Karen  
*Winchester, MA*  
 Fenster, Mark  
*New York, NY*  
 Fernandez, Jose  
*Guaynabo, PR*  
 Ferris, Mark  
*Los Angeles, CA*  
 Fidler, Matthew  
*Hartsdale, NY*  
 Fiedler, Lizabeth  
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 Figares, Juan  
*Madrid, Spain*  
 Figares, Pilar  
*Madrid, Spain*  
 Fine, Russell  
*Nashville, TN*

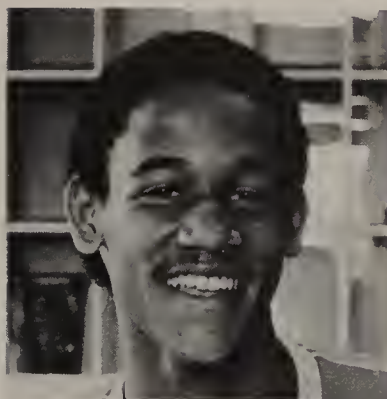
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*Belmont, MA*  
 Firestein, Lisa  
*Beverly Hills, CA*  
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*Newton, MA*  
 Flach, Karen  
*Old Westbury, NY*  
 Flanagan, Mary  
*Lawrence, MA*  
 Flanders, Sonia  
*Washington, DC*  
 Fleischmann, Stephanie  
*Los Angeles, CA*  
 Flynn, Margaret  
*Nashua, NH*  
 Fost, Michelle  
*No. Caldwell, NJ*  
 Frable, Guy  
*Aurora, IN*  
 Frankel, Alison  
*Short Hills, NJ*  
 Frankle, Andrew  
*Tenafly, NJ*  
 Franklin, Bruce  
*Los Angeles, CA*  
 Franks, Johnnie  
*Philadelphia, PA*  
 Frates, Patricia  
*Barrington, RI*  
 Frazier, David  
*Dayton, OH*  
 Frederick, William  
*Staten Island, NY*  
 Freedman, Ellen  
*Weston, CT*  
 Freedman, Eric  
*Longmeadow, MA*  
 Freeman, Robert  
*Menands, NY*

Freites, Aida  
*Dominican Republic*  
 Freites, Carmen  
*Dominican Republic*  
 Friedberg, Ahron  
*Alpine, NJ*  
 Friedli, Julie  
*Los Angeles, CA*  
 Friedman, Daniel  
*Philadelphia, PA*  
 Friedman, Jay  
*Brooklyn, NY*  
 Friedman, Karen  
*Valley Stream, NY*  
 Fries, Charles  
*Paris, France*  
 Fry, Martha  
*Gainesville, FL*  
 Furth, Paul  
*Washington, DC*  
 Galiber, Dante  
*St. Croix, VI*  
 Gates, Eric  
*Valparaiso, IN*  
 Gebhardt, Evans  
*Sewickley, PA*  
 Gelfman, Peter  
*Scarsdale, NY*  
 Geller, David  
*Morristown, NJ*  
 Gellert, Glenn  
*Anchorage, AK*

Gerson, William  
*New York, NY*  
 Gilbert, Douglas  
*Maplewood, NJ*  
 Gilbert, Rhonda  
*Ambler, PA*  
 Gillespie, William  
*Fairview, PA*  
 Gillman, Theodore  
*Rye, NY*  
 Gindlin, Susan  
*Glenrock, NJ*  
 Glazerman, Richard  
*Weston, MA*  
 Glickman, Mark  
*So. Orange, NJ*  
 Glimcher, Marc  
*New York, NY*  
 Godosky, Robert  
*New York, NY*  
 Goland, Robert  
*Bellport, NY*  
 Goldberg, Lisa  
*Waban, MA*  
 Goldfarb, Lisa  
*Short Hills, NJ*  
 Goldfarb, Lynda  
*Old Westbury, NY*  
 Golding, Ilyssa  
*Los Angeles, CA*  
 Goldman, Lewis  
*Harrison, NY*







Goldman, Mark  
Swampscott, MA  
Goldman, Michael  
Cedarhurst, NY  
Goldsmith, Jane  
Memphis, TN  
Goldsmith, Rachel  
Brookline, MA  
Goldstein, Bruce  
Rye, NY  
Goldstein, Heidi  
Lawrence, NY  
Goldwasser, Jeffrey  
Scarsdale, NY  
Golnarghi, Maryam  
Wellesley, MA  
Gonzalez, Diana  
Maywood, IL  
Gonzalez, Rachael  
West Covina, CA  
Good, Glen  
Pacific Palisades, CA  
Goodman, Barak  
Merion Station, PA  
Goodman, Joshua  
Aberdeen, NJ  
Goodman, Laura  
Memphis, TN  
Gordon, Aaron  
Newport Beach, CA  
Gottlieb, Jill  
Redlands, CA

Gottlieb, Jon  
Manhasset, NY  
Gould, William  
Stanford, CA  
Govan, Lisa  
Weston, MA  
Graham, Brian  
Los Angeles, CA  
Grassi, Deborah  
Winchester, MA  
Green, Kevin  
Baltimore, MD  
Green, Marie  
Great Neck, NY  
Greenberg, Jill  
New York, NY  
Greenberg, Wendy  
Anderson, IN  
Greene, Jennifer  
Livingston, NJ  
Grenell, Abby  
Beverly Hills, CA  
Grier, Karlise  
Atlanta, GA  
Grogan, Scot  
New Orleans, LA  
Gudeman, Lorri  
Lexington, MA  
Guerra, Ignacio  
Dominican Republic  
Guerra, Margarita  
Dominican Republic

Guerra, Maria  
Dominican Republic  
Gunderson, Per  
LaCrosse, WI  
Gur Arie, Mira  
Englewood, NJ  
Gursky, Robert  
Sudbury, MA  
Guttmann, Dan  
Cheltenham, PA  
Haartz, Margot  
Wyoming, OH  
Hale, John  
Houston, TX  
Halperin, Philip  
Atherton, CA  
Halperin, Shelly  
Ridgewood, NJ  
Halpern, David  
Westbury, NY  
Hamlin, Andrew  
Arlington, VA  
Harth, Lynn  
Chicago, IL  
Hatfield, Cynthia  
Greensboro, NC  
Hecht, Matt  
Santa Monica Canyon, CA  
Heckel, Katherine  
Warren, OH  
Heckel, Nancy  
Aurora, IL  
Hecker, Charles  
South Bend, IN  
Heitman, William  
Merrick, NY  
Heller, Enrique  
Quito, Ecuador  
Henderson, Bryan  
Odessa, TX  
Hendrix, Leslie  
Midland, TX

Herbsman, Neil  
Cedarhurst, NY  
Hertz, David  
Ridgewood, NJ  
Herzing, Lisa  
Oshkosh, WI  
Higgins, Tracy  
Norristown, PA  
Hines, Cheryl  
Louisville, KY  
Hingston, Michael  
Hillsboro, NJ  
Hoffman, Laura  
Rye, NY  
Holliman, Pamela  
Atlanta, GA  
Hong, Janet  
Weston, MA  
Hong, Sam  
Kenton, OH  
Horky, Julia  
Los Angeles, CA  
Hornsby, Patrice  
Houston, TX  
Howard, Dalene  
Lakeview Terrace, CA  
Howe, Brenda  
Hettinger, ND  
Hsu, Emily  
Omaha, NE  
Hsu, Teresa  
Dix Hills, NY



Huff, Vida  
Glenwood, IL  
Hugon, Emmanuel  
Antibes, France  
Huisinga, Jeffrey  
Deland, IL  
Hurst, Terry  
Elmira, NY  
Hwang, Johan  
Scarsdale, NY  
Hyland, Leslie  
Dallas, TX  
Ibach, Michael  
Jacksonville, FL  
Issachar, Victoria  
Athens, Greece  
Jacobs, Jeffrey  
Tenafly, NJ  
Jacobs, Thomas  
Nashville, TN  
Jacobson, Lawrence  
Los Angeles, CA  
Jang, Michael  
Plattsburgh, NY  
Jenious, Anita  
Memphis, TN  
Jew, James  
Los Angeles, CA  
Joannou, Chris  
Sarasota, FL  
Joelson, Melissa  
Beverly Hills, CA  
Johnson, Warner  
Raleigh, NC  
Johnston, Lori  
Cheshire, CT  
Jones, Darryl  
Kinston, NC  
Jones, Kimberly  
St. Louis, MO  
Jones, Nancy  
Atlanta, GA



Joyner, Rita  
Kinston, NC  
Judkowski, Sharon  
Rydal, PA  
Jue, Susan  
Fresno, CA  
Juffras, Jason  
Wayne, NJ  
Jyung, Robert  
Toledo, OH  
Kabram, Karen  
Roslyn Estates, NY  
Kanter, Jordan  
Woodbury, NY  
Kapel, Robert  
Scarsdale, NY  
Kaplan, Amy  
Mamaroneck, NY  
Kaplan, Cynthia  
Weston, CT  
Kaplan, Jeffrey  
Memphis, TN  
Karet, Thomas  
Worcester, MA  
Karlin, Susan  
West Caldwell, NJ  
Kase, Danny  
Woodbury, NY  
Kates, Carolyn  
Greensboro, NC  
Katz, Daniel  
Waban, MA

Katz, Karin  
New York, NY  
Katz, Neil  
Scarsdale, NY  
Kaufman, Grant  
Indianapolis, IN  
Kawana, Teiji  
Pasadena, CA  
Kayton, Andrew  
Westport, CT  
Kellner, Joel  
Hollywood, FL  
Kim, Ami  
Potomac, MD  
Kim, David  
Maumee, OH  
Kim, Edward  
Pelham Manor, NY  
Kim, Roland  
Lexington, MA  
Kim, Thomas  
Jamaica, NY  
Kimmick, Gretchen  
Midland Park, NJ  
Kirsch, Harris  
So. Orange, NJ  
Kitay, William  
Scarsdale, NY  
Klahr, David  
Brooklyn, NY  
Klein, Robyn  
New Rochelle, NY

Kleinberg, Pamela  
Bronx, NY  
Klinger, Adam  
Englewood, NJ  
Kliot, Jason  
New York, NY  
Klutey, Frederick  
Kinston, NC  
Knapp, Liza  
New York, NY  
Knowlton, Audrey  
Memphis, TN  
Kohler, Laura  
Kohler, WI  
Kohler, Rachel  
Kohler, WI  
Kokoti, Yawa  
Boston, MA  
Korn, Gary  
Old Westbury, NY  
Kornblum, Nancy  
Clayton, MO  
Kossow, Amy  
Sarasota, FL  
Kotin, Alan  
Rockville Centre, NY  
Kramer, James  
Manhasset, NY  
Kraus, Sharon  
Dallas, TX  
Krohn, Lisa  
New York, NY







Lee, Christopher  
Chicago, IL

Lee, Jaime  
Scotia, NY

Lee, Joyce  
Allston, MA

Lee, Jun Hee  
New Britain, CT

Lee, Sharyl  
Girard, OH

Lehr, Bryant  
Alexandria, VA

Leifer, Andrew  
Hancock, MI

Leland, Mark  
Los Altos Hills, CA

Leon, Margo  
Story, WY

Leonard, Alison  
Los Angeles, CA

Lerner, Joy  
Bethesda, MD

Levine, James  
Schenectady, NY

Levine, Jan  
Memphis, TN

Levine, Jeff  
Aberdeen, NJ

Levinson, Dana  
Mountainside, NJ

Levy, Aaron  
Encino, CA

Levy, Jack  
Dallas, TX

Li, Warren  
Sao Paulo, Brazil

Lichtenberg, Michael  
No. Woodmere, NY

Lieberman, Gary  
Poughkeepsie, NY

Lindenbaum, Laurie  
New York, NY

Lindquist, David  
Middletown, CT

Lindy, Jay  
Memphis, TN

Lisson, Robert  
Marblehead, MA

Lockwood, Carol  
Marengo, IL

Loeb, Diana  
Scarsdale, NY

Loeb, Patricia  
Montgomery, AL



Loh, David  
Orange, CT

Lohrenz, Terry  
Tulsa, OK

Lopez, Ricardo  
Dominican Republic

Low, Orli  
Beverly Hills, CA

Lowen, Steven  
New York, NY

Lu, Young  
St. Thomas, VI

Luftglass, Richard  
Bedford, NY

Luke, Brenda  
Cleveland, OH

Lynch, Elizabeth  
Sharon, CT

Lyss, Gregory  
St. Louis, MO

MacLay, Mallory  
Dallas, TX

Makoff, Gregory  
Santa Monica, CA

Malloy, Joseph  
Salem, MA

Mandel, Richard  
Tenafly, NJ

Mannheim, Steven  
Hawthorne, CA

Mantz, Pamela  
Perth Amboy, NJ

Manual, Donna  
Compton, CA

Marks, Wendy  
Los Angeles, CA

Marranzini, Paola  
Dominican Republic

Marshall, Leslie  
New York, NY

Martin, Margaret  
Green Bay, WI



Martinez, Julio  
Dominican Republic

Martinez, Teresa  
Corpus Christi, TX

Mason, Stacy  
Bethesda, MD

Mason, Terrell  
Memphis, TN

Mass, Erica  
New York, NY

Massoff, Melinda  
Smithtown, NY

Mattis, Olivia  
Scarsdale, NY

Maymi, Gilberto  
Bayamon, PR

Mayor, Marjorie  
Lawrence, NY

McCabe, David  
Scarsdale, NY

McCarthy, Amy  
Larchmont, NY

McCray, William  
Atlanta, GA

McCutheon, Dorian  
Baltimore, MD

McDuffie, Charles  
Rochester, MN

McFerren, Daphene  
Somerville, TN

McHugh, Patrick  
Baltimore, MD



McInnis, Robert  
Winchester, MA

McKelvey, Karen  
Sudbury, MA

McMurray, Nicola  
Andover, MA

Medlin, Charles  
Kinston, NC

Mehler, Ralph  
Sharpsville, PA

Meiman, Jane  
Penn Valley, PA

Melamed, Dan  
Holiswood, NY

Meltzer, Leslie  
Beverly Hills, CA

Melvin, Anne  
Columbus, OH

Mendel, Lisa  
Los Angeles, CA

Mendez, Josefina  
Dominican Republic



Menkes, Adam  
Roslyn, NY

Menzer, Susan  
Newton Centre, MA

Mercer, Courtney  
New York, NY

Meriwether, Daniel  
Little Rock, AR

Mermelstein, Sandra  
West Caldwell, NJ

Messing, Wendy  
Weston, MA

Meyer, Jonathan  
Northridge, CA

Midoneck, Shari  
Baldwin, NY

Miller, Karen  
Los Angeles, CA

Millon, Steven  
Maywood, IL

Milsten, Marc  
Tulsa, OK

Milteer, Fred  
East Orange, NJ

Mintz, Arline  
Cali, Colombia

Mintz, Heidi  
Norwood, MA

Mirikitani, John  
Honolulu, HI

Mitchell, Wendy  
Dallas, TX



Monk, Crystal  
Philadelphia, PA

Moran, Conchessa  
Gladwyne, PA

Moran, Lee Ann  
Dallas, TX

Morton, Gillian  
Hamilton, Ontario

Moses, Kathy  
Los Angeles, CA

Motta, Fernando  
Republic of Panama

Moustakas, George  
Athens, Greece

Moyer, Sheelah  
Dayton, OH

Mullen, Kate  
Tampa, FL

Muths, Erin  
Jackson, WY

Najera, John  
Delano, CA

Nance, Michael  
New Orleans, LA

Narvaez, Irma  
Corpus Christi, TX

Nassau, Sharon  
Roslyn Heights, NY

Nathanson, Andrew  
Newton, MA

Naylor, Irvin  
Louisville, KY

Nelson, Kellie  
Dallas, TX

New, Michael  
Miami, FL

Newley, Tara  
Los Angeles, CA

Newman, Rayford  
Atlanta, GA

Newman, Suzanne  
Poughkeepsie, NY



Nicolaides, Natalia  
Athens, Greece

Nikias, George  
Jamaica, NY

Nitzberg, Jed  
Danbury, CT

Niwayama, Akira  
Pacific Palisades, CA

Nixon, Naomi  
Miami Beach, FL

Nobel, Andrew  
Buffalo, NY

Nolan, Charles  
Atlanta, GA

Oberlander, Kara  
Lawrence, NY

Oceguera, Gabriel  
Chicago, IL

O'Hanlon, Ann  
Canandaigua, NY

Orczyk, Karen  
Huntington Bay, NY

O'Reilly, Michael  
Winchester, MA

Orseck, Gary  
No. Miami Beach, FL

Osifchin, Mark  
Kinnelon, NJ

Osifchin, Nicole  
Kinnelon, NJ

Ott, Emmanuelle  
Antibes, France



Owens, Lawantha  
Memphis, TN

Pang, Deborah  
Springfield, MA

Pantowich, Robin  
Great Neck, NY

Panzer, Dale  
So. Orange, NJ

Park, Alice  
Granada Hills, CA

Park, David  
Weston, MA

Parker, Surrenthia  
Chicago, IL

Paschal, Jomo  
Decatur, IL

Passloff, Ellen  
New York, NY

Patrick, Catherine  
Wakefield, MA

Peale, Laura  
Farmville, VA

Peretz, Andrew  
Hollywood, FL

Perez-Bernal, Aneta  
Dominican Republic

Person, Treacy  
East Orange, NJ

Peters, Nina  
Tenafly, NJ

Pfeiffer, Mary  
Arlington, WA

Philipsborn, Lisa  
Chicago, IL

Phillips, Marcus  
Victoria, TX

Picard, Holly  
Woodbury, NY

Pienknagura, Diana  
Quito, Ecuador

Pittard, Marshall  
San Antonio, TX

Plotkin, Matthew  
Brooklyn, NY

Poggi, Peter  
Pleasant Valley, NY

Pollak, Eleanor  
South Bend, IN

Poplack, Steven  
Newtonville, MA

Porterfield, Douglas  
Hampden-Sidney, VA

Pottecher, Luis  
Madrid, Spain

Pottecher, Sonia  
Madrid, Spain

Powell, Charles  
Tenafly, NJ

Prabhakar, Parvathi  
Summit, NJ

Prescod, Henderson  
Dorchester, MA

Putzu, Frank  
Brooklyn, NY

Pyun, James  
Tenafly, NJ

Quick, Christie  
Memphis, TN

Raphling, Elizabeth  
Bethesda, MD

Rebay, Stefano  
Carimate, Italy

Reece, Mara  
Winchester, MA

Reich, Christopher  
Winchester, MA

Reich, Randi Jo  
Scarsdale, NY

Reichstein, Melissa  
West Caldwell, NJ

Reilly, Mary Jo  
Lowell, MA

Reilly, Peter  
Lowell, MA

Resnik, Emily  
Woodbridge, CT

Reynolds, Julia  
Larchmont, NY

Rice, Michael  
Dayton, OH

Richardson, Nancy  
Topsfield, MA

Riemer, Ellen  
Great Neck, NY

Rios, Angel  
Bayamon, PR

Rittenberg, Suzanne  
Englewood, NJ

Rivera, Augustin  
Driscoll, TX

Rivera, Richard  
New York, NY

Robbins, Benjamin  
Providence, RI

Robbins, Jil  
New York, NY





Roberts, Marc  
St. Louis, MO  
Roberts, Valerie  
Newton, MA  
Robin, Henry  
Nashville, TN  
Robinson, Milton  
Roxbury, MA  
Rodriguez, Ronald  
San Antonio, TX  
Roger, Sylvia  
Guaynabo, PR  
Rogoff, Adam  
New York, NY  
Rosado, Ramon  
Guaynabo, PR  
Rosati, Fabio  
Florence, Italy  
Rose, Marc  
Merrick, NY  
Rosen, Lee  
Encino, CA  
Rosenau, Susan  
White Plains, NY  
Rosenberg, Ann  
Lynbrook, NY  
Rosenberg, Howard  
Woodland Hills, CA  
Rosenthal, Richard  
Rockville Centre, NY  
Rosier, Linda  
Paradise Valley, AZ

Rospotynski, Annie  
Cleveland, OH  
Rothman, Susan  
Scarsdale, NY  
Rothstein, Ruth  
Merion, PA  
Rubin, Martha  
Glencoe, IL  
Rubin, Michael  
Gainesville, FL  
Rudd, Michael  
So. Orange, NJ  
Ruddy, Jordan  
So. Orange, NJ  
Rudnick, Lori  
Newton, MA  
Rufin, Carlos  
Barcelona, Spain  
Rugley, Desira  
Los Angeles, CA  
Ruiz, Eloy  
Guaynabo, PR  
Russell, Kirsten  
Epping, NH  
Russo, Monica  
Lincoln University, PA  
Rutberg, David  
Newburgh, NY  
Ryu, Edwin  
Northridge, CA  
Sabot, Gary  
Roslyn, NY



Sachs, Dana  
Memphis, TN  
Sacken, Diane  
Huntington, NY  
Sadoff, Julie  
Huntingdon Valley, PA  
Saffer, Catherine  
Short Hills, NJ  
Sanchez, Ninza  
Eagle Pass, TX  
Sandridge, Amy  
Metairie, LA  
Sarna, Shivan  
Sarasota, FL  
Sarnoff, Allison  
Great Neck, NY  
Savitsky, Marina  
Astoria, NY  
Scalia, Gaspare  
East Boston, MA  
Schechter, Linda  
Livingston, NJ  
Scheller, Michael  
Allentown, PA  
Scher, Andrew  
Rockville Centre, NY  
Schiffman, Randi  
Lido Beach, NY  
Schneck, Antoine  
Paris, France  
Schneider, John  
Atlanta, GA  
Schoen, Natalie  
Beverly Hills, CA  
Scholten, Dara  
Middletown, CT  
Schondorf, Eric  
West Orange, NJ  
Schorr, Jonathan  
Briarcliff Manor, NY  
Schrayer, Deborah  
Highland Park, IL



Schreiber, Ellen  
Nashville, TN  
Schulman, Mindy  
Hewlett Harbor, NY  
Schurr, Carolyn  
Woodmere, NY  
Schwartz, Barbara  
Roslyn Heights, NY  
Schwemm, Diane  
Wilton, CT  
Schwob, Jan  
Columbus, GA  
Scott, Monica  
Dayton, OH  
Segovia, Jose  
Corpus Christi, TX  
Seidman, Brian  
Roslyn Heights, NY  
Sensenbrenner, John  
Neenah, WI  
Seymour, Louise  
Monroe, LA  
Shackleford, Natalie  
Dayton, OH  
Shannon, Clarence  
Chicago, IL  
Share, Judith  
Narberth, PA  
Sharkansky, James  
Brockton, MA  
Shaver, Susan  
Normal, IL



Shaw, Harold  
Memphis, TN

Shedlin, Gary  
Scarsdale, NY

Sheinfeld, Richard  
Caracas, Venezuela

Sher, Allison  
Scarsdale, NY

Sherwood, Benjamin  
Beverly Hills, CA

Shimberg, Scott  
Tampa, FL

Shin, Norman  
Reading, MA

Shipp, Maryann  
Atlanta, GA

Shulman, Peter  
Atlanta, GA

Silverman, Jodie  
Livingston, NJ

Simcock, Stephen  
Waterville, ME

Simmons, David  
Los Angeles, CA

Simmons, Sarah  
West Newton, MA

Singleton, Vernita  
Ehrhardt, SC

Sipes, Andrew  
Beverly Hills, CA

Sirull, Beth  
Cypress, CA

Sizer, Lyde  
Andover, MA

Skolnick, Deborah  
Orange, CT

Slavin, Susan  
Miami Lakes, FL

Smith, Brooks  
Northfield, MN

Smith, Jennifer  
Lawrence, MA

Smythe, Dana  
Shaker Heights, OH

Son, Larnett  
Philadelphia, PA

Sonet, Karen  
New York, NY

Sorel, Leo  
New York, NY

Spas, Apostolos  
Caracas, Venezuela

Spector, Dana  
Great Neck, NY

Sprung, Laurie  
East Hills, NY

Stack, Cecilia  
Highland Park, IL

Stadtmauer, Linda  
Clifton, NJ

Statland, Sherryl  
Short Hills, NJ

Staub, James  
Southern Pines, NC

Stein, Laura  
Woodbury, NY

Stern, David  
Larchmont, NY

Stern, Nelson  
Scarsdale, NY

Sternberg, Talia  
South Bend, IN

Stevens, Mark  
Acton, MA



Strickland, Deanna  
Oak Park, IL

Strohmeier, Sarah  
Bethlehem, PA

Strong, Peter  
Memphis, TN

Surprenant, Katherine  
Rolling Hills, CA

Swartz, Edward  
San Antonio, TX

Sykes, Michael  
Maywood, IL

Tan, Wing Mun  
Singapore

Tarr, Jeffrey  
Rutland, VT

Tartt, Kent  
Los Angeles, CA

Tatum, Lisa  
Laredo, TX

Taylor, Alexandra  
Encino, CA

Taylor, Millie  
Greenwich, CT

Teitelbaum, Ronald  
Englewood Cliffs, NJ

Terdiman, Jonathan  
Scarsdale, NY

Terry, Emily  
New York, NY

Teruel, Mary  
Buffalo, NY



Teruel, Lawrence  
Buffalo, NY

Thomas, Louis  
Baltimore, MD

Thompson, John  
Corpus Christi, TX

Thomson, Greg  
Reston, VA

Ticho, Benjamin  
Winnetka, IL

Tien, Derek  
Taipei, Taiwan

Tirschwell, David  
Rockville Centre, NY

Toole, Denise  
Dallas, TX

Torres, David  
Louisville, KY

Trane, Nicholas  
LaCrosse, WI

Trucco, Katherine  
Wilson, WY

Trusty, Terri  
Philadelphia, PA

Turner, Susan  
Marshfield, MA

Tweedie, Elizabeth  
Los Angeles, CA

Ulene, Douglas  
Los Angeles, CA

Ungerman, Carrie  
Dallas, TX

Uribe, Sandra  
Laredo, TX

Valdez, Frank  
San Antonio, TX

Valldejuly, Arturo  
Ponce, PR

Van Essche, Gwendolyn  
Monte Carlo, Monaco

Van Voorhees, Karin  
Middletown, CT

Vazquez, Edwin  
Lawrence, MA

Venegas, Kim  
Ponce, PR

Vinciguerra, Elizabeth  
Tokyo, Japan

Vojta, Christopher  
Bronxville, NY

Wadsworth, Oliver  
Prides Crossing, MA

Wagner, Margot  
Bayshore, NY

Wallace, Anne  
Greenwich, CT

Waltman, Peter  
Tenafly, NJ

Ward, Emilie  
Bronxville, NY

Washington, Kim  
Louisville, KY

Weil, Wendy  
St. Louis, MO

Weinberg, Michelle  
Englewood, NJ

Weiner, Jeffrey  
New York, NY

Weiner, Karen  
Sands Point, NY

Weinstein, Laura  
Larchmont, NY

Weinstein, Lisa  
Orange, CT



Weinstock, Ann  
Palm Beach, FL

Weintraub, Jonathan  
New York, NY

Weiss, Ellen  
Franklin Square, NY

Weiss, Jennifer  
Shreveport, LA

Weiss, Peter  
Roslyn Heights, NY

Weitzen, Randi  
Gainesville, FL

Weitzner, Daniel  
Larchmont, NY

Welch, Lisa  
Hawthorne, CA

Wertheim, Sergio  
Quito, Ecuador

Wesling, Benjamin  
La Jolla, CA

Weston, Douglas  
Switzerland

Whatley, Charles  
Atlanta, GA

Whelihan, Fayelle  
Wilton, CT

Whiteford, Tom  
Lake Oswego, OR

Wiedeman, Lawrence  
Los Angeles, CA

Wiener, John  
Jackson, MS

Wiggins, Darlene  
Kinston, NC

Wilbourn, Richard  
Meridian, MS

Wilkes, Forrest  
Jackson, MS

Wilks, Talvin  
Dayton, OH

Wilson, Alicia  
East Cleveland, OH

Wilson, Jeffrey  
East Cleveland, OH

Winborne, Mark  
Newark, NJ

Wingreen, Ned  
Studio City, CA

Winters, Heather  
Miami Beach, FL

Wirtshafter, David  
Willingboro, NJ

Wirtschafter, Jacob  
Minneapolis, MN

Wiseman, John  
Winchester, MA

Wolf, John  
New York, NY

Wolk, Judith  
Lloyd Harbor, NY

Wong, David  
South Pasadena, CA

Wong, Enoch  
Salem, MA

Wong, Eugene  
Salem, MA

Woo, Charles  
Potomac, MD

Woron, Leslie  
Boston, MA

Wrinkle, Margaret  
Birmingham, AL

Wyatt, Monica  
Santa Barbara, CA

Young, Hugh  
Weston, MA

Young, Stacey  
Maplewood, NJ

Zales, Melissa  
Greenwich, CT

Zanger, Lee  
Westfield, NJ

Zimmerman, Clayton  
Kinston, NC

Zivin, Adam  
Portland, OR

Zovak, Derek  
Los Angeles, CA

Zuberi, Shaheena  
Mt. Pleasant, MI







# The Faculty 1979



Abrams, Kathryn, A.B.  
*TA in History*

Agnew, Nancy, A.B.  
*TA in Mathematics*

Andrews, Thomas, B.A.  
*English, HC.*

Anscher, Barbara, B.A.  
*TA in English as a  
Second Language*

Apgar, Charles, M.A.T.  
*Physics*

Apgar, Pamela, B.A.  
*House Counselor*

Argiros, Eugene, B.A.  
*Philosophy, HC.*

Bade, Donald, B.B.A.  
*Comptroller*

Bailey, Carroll, B.A., J.D.  
*English, HC.*

Bassett, William, M.U.S.  
*Science*

Beecher, Barbara, A.B.  
*TA in French*

Bensley, Audrey  
*Ceramics*

Bensley, Gordon, B.A.  
*Photography*

Benson, Peter, M.A.L.S.  
*Physics*

Bernstein, Julie, B.A.  
*TA in Art*

Bunnell, James, M.A.  
*Director*



Bunnell, Katherine, A.B.  
*Administrative Assistant*

Bye, David, B.A.  
*TA in English*

Cameron, Donna, B.A.  
*TA in English*

Cameron, John, M.A.  
*English*

Cariglia, Nancy, B.A.  
*TA in English*

Clay, Joseph, M.A.  
*Music*

Cohan, William  
*Journalism, HC.*

Cohn, Julie, B.A.  
*TA in Theatre*

Cone, Thomas, M.A.T.  
*Biology, HC.*

Couch, James, M.A.  
*Spanish*

Coulthard, Alfred, S.B.  
*Activities Director*

Crochoron, Crystal, B.A.  
*TA in Psychology*

Cross, Lisa, B.A.  
*Psychology, HC.*

Drake, Sherman, M.Ed.  
*Mathematics*

Drakeford, Carin  
*TA in Music*



Driscoll, Ellen, B.A.  
*Art, HC.*

Dufour, Anne, B.A.  
*House Counselor*

Dufour, Ronald, M.A.  
*History*

Dunlop, George, M.A.  
*English, HC.*

Eich, Edward  
*Photography*

Epes, William, B.A.  
*TA in English*

Euton, Anne, M.A.T.  
*French, HC.*

Euton, Ronald, B.S.  
*Oceanography*

Ford, Margaret, M.A.  
*English, HC.*

Frank, Barbara, A.B.  
*English, Chaplain, HC.*

Freundlich, Douglas, Ed.D.  
*Music*

Gallagher, Christopher, B.A.  
*English, HC.*

Gallagher, Susan, B.A.  
*English as a Second  
Language*

Gibeau, Peter  
*TA in Music*

Gilbert, Peter, B.A.  
*English, HC.*

Goldsberry, Paul, M.M.  
*Music*



Gorra, Michael, A.B.  
*TA in English*

Graham, Mary  
*House Counselor*

Greer, Wendy, B.A.  
*Art*

Hale, Dorothy, B.A.  
*English, HC.*

Hannah, Frank, M.A.  
*Mathematics*

Hannah, Janette, M.A.  
*House Counselor*

Hassinger, James, B.S.  
*Encounter*

Hayes, Preston, M.A.T.  
*Chemistry, HC.*

Herbst, Lynn, A.M.  
*French*

Herbst, Sally Champlin, A.B.  
*House Counselor*

Heyison, Michael, B.A.  
*TA in History*

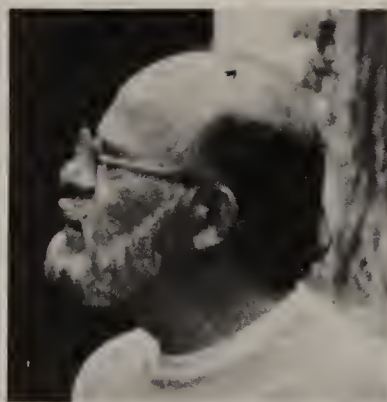
Hobausz, Aloysius, S.B.  
*Audio-Visual Director*

Holston, James, B.A.  
*TA in English as a  
Second Language*

Hopkins, John, M.Ed.  
*English*

Hunter, Elizabeth, B.A.  
*TA in English*

Irish, Carol, Ph.D.  
*English, HC.*



Irwin, David, M.Mus.  
*House Counselor*

Isbell, Deborah, B.S.  
*Biology, HC.*

Jones, Diane, M.A.  
*Director of (MS)<sup>2</sup>*

Jones, Richard, Ph.D.  
*Physics*

Kates, Thomas, M.A.T.  
*History, HC.*

Katzen, William, M.S.  
*Radio Production*

Kautzman, Barbara, B.M.  
*Music*

Kirchwey, Karl, B.A.  
*TA in English*

Knopf, Scott, A.B.  
*Music, HC.*

Kohn, Alfie, B.A.  
*Philosophy*

Kopple, Suzanne, B.A.  
*TA in English*

Krumpe, Carl, A.M.  
*Classics*

Krumpe, Elizabeth, M.A.  
*House Counselor*

Kyker, Katherine  
*Encounter*

Landesberg, Martha, A.M.  
*Dean of Students*

Lane, Robert, M.A.  
*Classics*

Laven, William, Ed.M.  
*Psychology*

Leonard, Bradley, A.B.  
*TA in Chemistry, HC.*

Levinson, Nancy, B.A.  
*TA in English*

Long, Philip, B.M.  
*Music*

Lopes, Kate, B.A.  
*House Counselor*

Lopes, Michael, M.A.  
*English*

Lunder, Deborah, A.B.  
*English, HC.*

Lyman, Frederic, M.A.  
*English, HC.*

McDonnell, Barbara, B.L.S.  
*Library Director*

MacNaughton, George, Th.M.  
*Photography*

Marks, Jack, B.A.  
*Psychology*

Mattia, Geraldina, B.S.  
*Trainer*

May, Walter, M.Ed.  
*Mathematics, HC.*

Mazo, Ruth, B.A.  
*TA in English*

McKee, Jean, B.A.  
*Director of Admissions*

McMurray, John, M.A.T.  
*Art*

Menten, Elizabeth, M.A.L.D.  
*History, HC.*

Miller, Deborah, B.S.  
*TA in Oceanography*

Minné, Ronn, Ph.D.  
*Chemistry, HC.*

Morell, Clement, M.A.  
*Mathematics*

Moses, Michael, A.B.  
*English*

Mulroney, Marcia, B.M.  
*Music*

Nagle, Toby, B.A.  
*TA in Astronomy*

Neilson, George, Jr., Ed.M.  
*Business Manager*

Nolan, Regina, A.B.  
*Chaplain, HC.*

Overton, Ronald, M.A.  
*English*

Parulis, Eugene, Ph.D.  
*English as a Second Language*

Pascucci, Vincent, Ph.D.  
*English as a Second Language*

Pax, Stephanie, B.A.  
*TA in Theatre*

Pearson, Margaret, B.M.  
*Assistant Music Director*

Perrot, Paul, A.B.  
*TA in French*

Phinney, Peter, B.A.  
*Theatre*

Pittelli, Ernest, Ph.D.  
*Astronomy*

Pool, Thomas  
*Manager of Commons*

Pottle, David, Ph.D.  
*Classics*

Pottle, Phyllis  
*House Counselor*



Quattlebaum, Edwin, Ph.D.  
*Trips Director, HC.*

Quattlebaum, Ruth, M.A.  
*Calligraphy*

Quinby, William, B.A.  
*TA in Psychology*

Ragent, Lawrence, B.Mus.  
*Music*

Raphael, Ellen, A.B.  
*Mathematics*

Rhodes, Derek, B.S.  
*Administrative Assistant in (MS)<sup>2</sup>*

Richards, Carol  
*House Counselor*

Richardson, James, M.A.  
*College Counselor, HC.*

Roberts, Robin, B.A.  
*TA in English*

Robinson, Sara, B.A.  
*English, HC.*

Rowen, Suzanne, M.A.  
*English*

Rubin, Sherry, B.A.  
*TA in English*

Sarton, Jay, M.S.E.  
*Science*

Schneider, Gerry, M.Litt.  
*Theatre*

Schorr, Mark, Ph.D.  
*English, HC.*

Schueler, Charles  
*TA in Journalism*

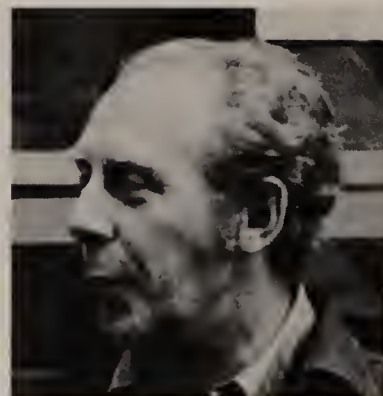
Schwarz, Kurt, B.A.  
*History, HC.*

Sizer, Tod, B.A.  
*TA in Mathematics*

Snowman, Thomas  
*Encounter*

Soule, Francis G., M.D.  
*Medical Director*

Souvaine, Emily, A.B.  
*English, HC.*



Spear, Susan, M.U.S.  
*House Counselor*

Sullivan, Susan, A.B.  
*TA in English*

Swain, Joseph, A.M.  
*Music*

Sykes, Elwin, M.A.  
*Dean of Students*

Sykes, Rebecca, A.B.  
*Social Events, HC.*

Tatelbaum, Josef  
*Radio Production, HC.*

Thomas, Eric  
*TA in Music*

Thomas, William, M.F.A.  
*Music Director*

Thomson, David, B.A.  
*Biology, HC.*

Thorstensen, Susan, B.A.  
*Anthropology, HC.*

Tong, Ts'ing-hi, M.S.  
*Mathematics*

Truxes, An-Ming, M.A.T.  
*Chinese, HC.*

Truxes, Thomas, M.B.A.,  
M.A. *Economics*

Veenema, Shirley, M.A.  
*House Counselor*

Ventimiglia, Sharon, M.A.T.  
*Ceramics*

Verity, Deryn, B.A.  
*TA in English as a Second Language*

Vogel, David  
*Music*

Walter, Christopher, A.R.C.M.,  
M.A. *German, HC.*

Warner, Sally Slade, A.A.G.O.,  
Ch.M. *Carillonneur*

Warren, Alexander, M.A.L.S.  
*Mathematics*

Wasserman, Cary, M.A.  
*English, HC.*

Wennik, Joseph, A.M.  
*Athletic Director*

Weymouth, Roy, M.D.  
*Medical Director*

Wheeler, Walter  
*Radio Production*

Willand, Charles, M.S.  
*Biology, HC.*

Williamson, Timothy, B.A.  
*TA in German*

Wilmer, Henry, M.A.  
*Encounter Director*

Wilmer, Suzanne, B.A.  
*House Counselor*

Wilson, Elaine, M.Ed.  
*English as a Second Language*

Wilson, Richard, M.Mus.  
*Music*

Winter, Eugene, M.Ed.  
*Archaeology*

Wolff, Lawrence, A.B.  
*TA in History*

Wright, Sarah, B.A.  
*TA in Anthropology*

Yasuna, Edward, Ph.D.  
*English*



# 1979 STATISTICAL INFORMATION

## Geographical Distribution

Alabama	6	Virgin Islands	2
Alaska	2	Puerto Rico	12
Arizona	2	Brazil	2
Arkansas	1	Canada	1
California	80	Colombia	1
Connecticut	23	Denmark	1
Washington, DC	2	Ecuador	2
Florida	19	England	1
Georgia	17	France	6
Hawaii	4	Ghana	1
Illinois	32	Greece	4
Indiana	8	Haiti	1
Iowa	2	Hong Kong	1
Kentucky	9	Iran	1
Louisiana	7	Italy	2
Maine	1	Japan	1
Maryland	15	Mexico	2
Massachusetts	79	Monaco	1
Michigan	4	Panama	1
Minnesota	3	Dominican Republic	12
Mississippi	6	Singapore	1
Missouri	6	Spain	6
New Hampshire	2	Switzerland	2
Nebraska	1	Taiwan	1
North Carolina	13	Venezuela	2
North Dakota	1		
New Jersey	87		
New York	175		
Ohio	24		
Oklahoma	2		
Oregon	2		
Pennsylvania	32		
Rhode Island	2		
South Carolina	1		
Texas	35		
Tennessee	28		
Vermont	2		
Virginia	7		
Washington	3		
West Virginia	1		
Wisconsin	8		
Wyoming	3		

## Enrollment

	Boys	Girls	Total
Rising 10th Graders	49	53	102
Rising 11th Graders	205	229	434
Rising 12th Graders	127	146	273
Postgraduates	7	8	15
	388	436	824
Boarding Students			819
Day Students			5

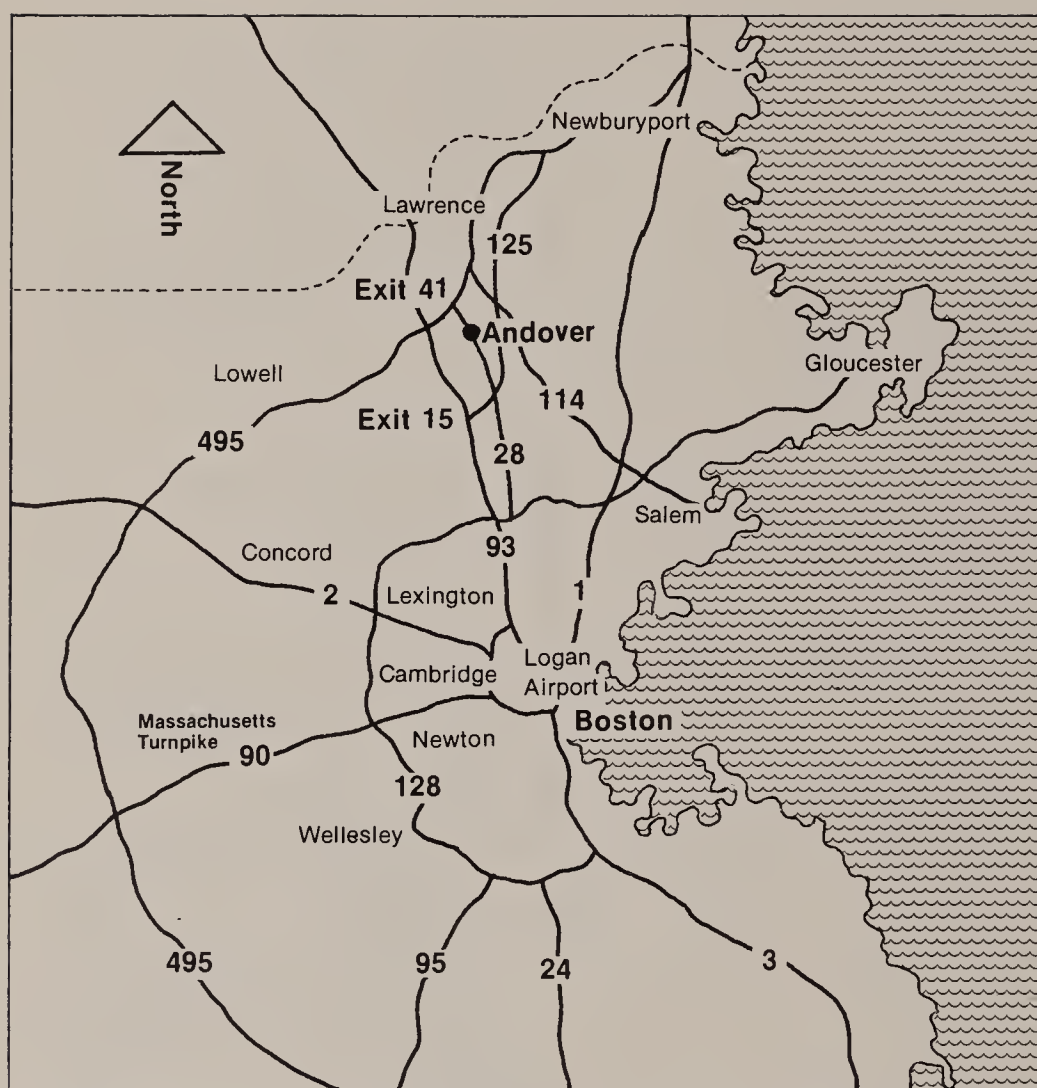




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3. Adams Hall\*
4. Addison Art Gallery
5. Alumni House\*
6. America House\*
7. Andover Cottage\*
8. Andover Inn
9. Arts Center
10. Bailey House\*
11. Bancroft Hall\*
12. Bartlet Hall\*
13. Benner House (Ceramics)
14. Bishop Hall\*
15. Blanchard House\*
16. Borden and Memorial Gymnasiums
17. Bulfinch Hall (English)
18. Burtt House\*
19. Carter House\*
20. Case Memorial Cage
21. Chapin House\*
22. Churchill House\*
23. Clement House\*
24. Cochran Chapel
25. Commons (Dining Hall)
26. Cooley House
27. Day Hall\*
28. Double Brick House\*
29. Draper Cottage\*
30. Eaton Cottage\*
31. Engineering Building
32. Evans Hall (Science)
33. Flagg House\*
34. Foxcroft Hall\*
35. French House\*
36. Frost House\*
37. Fuess House\*
38. George Washington Hall
39. Graham House
40. Graves Hall (Music)
41. Hall House\*
42. Hardy House
43. Isham Hall\*
44. Isham Infirmary
45. Johnson Hall\*
46. Junior House\*
47. Memorial Bell Tower
48. Morse Hall (Mathematics)
49. Morton House\* (Alumnae)
50. Nathan Hale House\*
51. Newman House\*
52. Newton-Hinman House\*
53. Nineteen Twenty-Four House
54. Oliver Wendell Holmes Library
55. Park House
56. Paul Revere Hall\*
57. Peabody House
58. Pearson Hall (Classics)
59. Pease House\*
60. Pemberton Cottage\*
61. Phelps House
62. Power Plant
63. R.S. Peabody Foundation  
and Archaeological Museum
64. Rockwell Hall\*
65. Samaritan House\*
66. Samuel Phillips Hall (History and  
Modern Foreign Language)
67. Smith House\*
68. Sumner Smith Hockey Rink
69. Stearns House\*
70. Stevens House\*
71. Stimson House\*
72. Stowe House\*
73. Elbridge Stuart House\*
74. Taylor Hall\*
75. Thompson House\*
76. Tucker House\*
77. Whitney House\*
78. Williams Hall

\*Dormitory



### TRAVELING TO ANDOVER

If traveling by car from Boston, take Route 93 north for about 19 miles. Take Exit 15, then turn right (east) on Route 125 for 2 miles. Turn right onto Route 28 and go north about 4 miles to the Andover campus. Turn right at the Bell Tower on the corner of Route 28 and take Salem Street, and then take the first possible left off Salem Street onto the inner campus road. The Summer Session office is marked by a sign at the road's edge at the north entrance to Samuel Phillips Hall.

If driving from Logan Airport, follow the signs to Boston via the Sumner Tunnel and follow Route 93 north signs.

From Route 495 north or south take the exit marked "Andover" and proceed south on Route 28 through the town of Andover. The Phillips Academy campus is approximately one mile south of the Andover center. Turn left on Salem Street, by the Bell Tower.

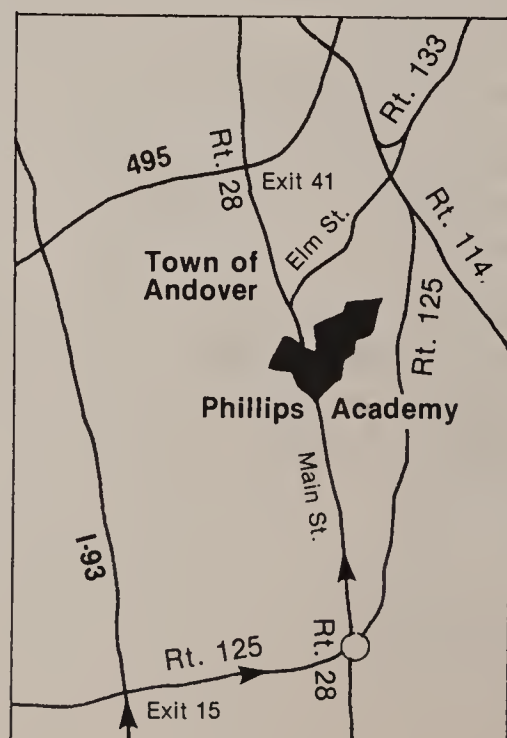
The Trombly Motor Coach Service runs buses to Andover from the Continental Trailways Bus Terminal, 10 Park Square, Boston. Buses run approximately every hour, 7:30 a.m. - 11:00 p.m., Monday through Saturday, and from 10:30 a.m. to 11:00 p.m. on Sunday. Visitors should call the bus terminal in Boston, 482-6620, for up-to-date information.

### Inns and Motels in the Area

Andover Inn  
Chapel Avenue, Andover  
Telephone 617-475-5903

Sheraton Rolling Green Motor Inn  
Lowell Street, Andover  
Telephone 617-475-5400

Merrimack Valley Motor Inn  
Route 125, Chickering Road  
North Andover  
Telephone 617-688-1851





# INDEX OF COURSES

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- Studio Art
- Film Workshop
- Intermediate and Advanced  
Photography
- Radio Production

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- Play Production Workshop

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- Competence in Reading and  
Writing
- Creative Writing
- Developmental Reading
- English as a Second Language
- American Literature Survey
- Modern British Literature
- Contemporary Fiction
- Modern European and American  
Fiction
- Newspaper Writing
- Greek Tragedy and Its Modern  
Counterpart
- Growing Up in America
- Advanced Literary Analysis

HISTORY, 27-29

- American History via the Novel
- American History
- Archaeology and Anthropology
- An Introduction to Economics
- Modern European History
- Law, Politics, and Society
- Roots of the Modern World

LANGUAGES, 30-31

- Elementary Chinese
- Intermediate and Advanced  
French
- Elementary German
- Intermediate and Advanced  
Latin
- Elementary Russian
- Intermediate and Advanced  
Spanish

MATHEMATICS, 31-32

- Intermediate Algebra
- Calculus
- Computer Programming
- Geometry
- Pre-Calculus
- Probability and Statistics

PHILOSOPHY & PSYCHOLOGY,  
33-35

- Existentialist Thought, An  
Introduction
- Law and Morality
- Great Philosophers
- Psychology of the Human Life  
Cycle
- Science, Ethics, and a  
Worldview
- Sex, Love, and Marriage
- Social Psychology

SCIENCE, 35-38

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- Introduction to Modern  
Astronomy
- Invitation to Biology
- Intensive Beginning Chemistry
- Comparative Vertebrate Biology
- Advanced Experimental Chemistry
- Oceanography and  
Marine Biology
- Introductory Physics
- Human Physiology

## Minor Courses

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- The New England Imagination
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- Etymology and Semantics
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- Short Story Workshop
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- The National Pastime: American  
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- Poetry by the Poet-in-Residence

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- Money, Banking, and the  
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- Power, Politics, and People

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- Introduction to Classical  
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- Conversational Spanish

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- The Religions of Man
- Human Sexuality
- Social Psychology

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- Computer
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- Plant Biology
- Introduction to Electronics
- Introduction to Genetics
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## TO COMPLETE YOUR APPLICATION:

- a. Send the \$15.00 application fee with your Entrance Application, Form 1.
- b. Request your school to send your latest transcript. This is important.
- c. Request your guidance counselor to fill out and return the School Report, Form 2. Applicant should provide a stamped, addressed envelope for the counselor's convenience.
- d. Request a teacher to fill out and return the Teacher Recommendation, Form 3. Applicant should provide a stamped, addressed envelope for the teacher's convenience. Chamber Music students please give Form 3 to your music teacher.
- e. Chamber Music students: Send an audition tape within one week of application.
- f. Autobiography: Please write a letter, without help from any source, to introduce yourself.

What did you do last summer? What do you care about? Tell us about the interests, activities, or experiences that you enjoy or value most; your family background or your home town; people or events that have particularly influenced your outlook and goals. What are your reasons for wishing to attend the Andover Summer Session, or for choosing a particular course? How did you become interested in the Summer Session?

*The Summer Session, in accordance with Phillips Academy's policy, admits students of any sex, race, color, national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the school. It does not discriminate on the basis of sex, race, color, national and ethnic origin in administration of its educational policies, admissions policies, scholarship and loan programs, and athletic and other school-administered programs.*



# ENTRANCE APPLICATION

for

The Andover Summer Session  
Phillips Academy, Andover, Massachusetts 01810

# 1

## TO BE FILLED OUT BY APPLICANT AND SIGNED BY PARENT

(PLEASE PRINT)

1. Name \_\_\_\_\_ Sex \_\_\_\_\_ Age in June \_\_\_\_\_ Date of Birth \_\_\_\_\_  
*Last First Middle*

2. Home Address \_\_\_\_\_  
*Street and Number City State Zip Code*

3. Name of \_\_\_\_\_ or \_\_\_\_\_  
*Parent(s) Guardian(s)*

Home Phone ( ) \_\_\_\_\_ Office Phone ( ) \_\_\_\_\_  
*Area Number Area Number*

4. Present School \_\_\_\_\_ Grade level \_\_\_\_\_

5. School Address \_\_\_\_\_

6. Name of Guidance Counselor \_\_\_\_\_

7. Refer to "Academic Requirements" in the catalog for guidance in choosing your courses. The course load for each student is 18 hours of class work a week which is fulfilled by taking either a 12 hour major course and a 6 hour minor or by taking one 18 hour course. (Note: Chamber Music students take an all music program and do not take majors and minors.) List your choices in order of preference.

### MAJOR COURSE CHOICES

1st \_\_\_\_\_  
2nd \_\_\_\_\_  
3rd \_\_\_\_\_  
4th \_\_\_\_\_

### MINOR COURSE CHOICES

1st \_\_\_\_\_  
2nd \_\_\_\_\_  
3rd \_\_\_\_\_  
4th \_\_\_\_\_

8. If you are a Chamber Music Student, please check here ..... ☐

What instrument do you play? \_\_\_\_\_ How many years? \_\_\_\_\_

(Over)

9. If you are applying for a minor course in "Chorus" or "Symphony Orchestra"  
 What instrument do you play? \_\_\_\_\_ How many years? \_\_\_\_\_  
 What range do you sing? \_\_\_\_\_

10. If you are a foreign student, please fill in the following information for the I-20 form:  
 Date of birth \_\_\_\_\_ Country of birth \_\_\_\_\_ Country of nationality \_\_\_\_\_

	YES	NO
11. Have you applied to the 1980-81 regular session at Phillips Academy? If so, return only the Entrance Application (Form 1) with the \$15.00 fee and an auto-biographical statement (see 15f. below).	_____	_____
12. Do you require financial aid from the Summer Session? ..... (If so, you MUST mail in the pink Application for Financial Aid. Ask for this form if you need one. The deadline for completed scholarship applications is March 1.)	_____	_____
13. Do you plan to be a day student (live at home and commute to school)?	_____	_____
14. Do you have any relatives who are graduates, students, former Summer Session students, or employees of Phillips Academy? ..... (If so, give name(s), relationship to you, and relationship to the Academy _____ )	_____	_____

15. TO COMPLETE YOUR APPLICATION:
- a. Send the \$15.00 application fee with your Entrance Application, Form 1.
  - b. Request your school to send your latest transcript. This is important.
  - c. Request your guidance counselor to fill out and return the School Report, Form 2. Applicant should provide a stamped, addressed envelope for the counselor's convenience.
  - d. Request a teacher to fill out and return the Teacher Recommendation, Form 3. Applicant should provide a stamped, addressed envelope for the teacher's convenience. Chamber Music students please give Form 3 to your music teacher.
  - e. Chamber Music students: Send an audition tape within one week of application.
  - f. Autobiography: Please write a letter, without help from any source, to introduce yourself.

What did you do last summer? What do you care about? Tell us about the interests, activities, or experiences that you enjoy or value most; your family background or your home town; people or events that have particularly influenced your outlook and goals. What are your reasons for wishing to attend the Andover Summer Session, or for choosing a particular course? How did you become interested in the Summer Session?

16. Signature of parent or guardian \_\_\_\_\_ Date \_\_\_\_\_  
*Please return to:* THE ANDOVER SUMMER SESSION  
 Phillips Academy  
 Andover, Mass. 01810



# SCHOOL REPORT

for

The Andover Summer Session  
Phillips Academy, Andover, Massachusetts 01810

# 2

TO BE FILLED OUT BY YOUR GUIDANCE COUNSELOR AND RETURNED WITH YOUR LATEST TRANSCRIPT. (If your school has no guidance counselor, have this form filled out by a teacher.) Applicant should provide a stamped, addressed envelope for the counselor's convenience.

(PLEASE PRINT)

Applicant's Name \_\_\_\_\_  
*Last First Middle*

Applicant's Address \_\_\_\_\_

Guidance Counselor's Name \_\_\_\_\_

Phillips Academy, founded in 1778, is a four-year boarding school of 1180 boys and girls. Its rigorous program is designed for very able students. The Andover Summer Session, an integral part of Phillips Academy, accepts students from all sections of the United States and foreign countries. The academic program requires six to eight hours each day, in class and in preparation. The purpose of the Session is to offer the able student an opportunity to deepen or extend his learning in a field in which he is competent, not to remedy weaknesses in an area of difficulty. Life in the Summer Session encourages development of self-reliance and is not suited to those who need constant supervision.

Dear Guidance Counselor:

Your early attention is crucial to the applicant's admission to the Andover Summer Session. We would appreciate your greatest dispatch. Applications must be complete before consideration by the Admissions Committee.

Please send the following information:

1. His or her latest transcript.
2. All recent significant achievement and aptitude test results.
3. If class is sectioned by ability, what section is candidate in? \_\_\_\_\_

We seek to create a pleasant summer community in which faculty and students engage in rigorous and imaginative academic work. Please indicate below your estimate of the applicant's promise of success in a demanding program.

(Over)

Candidate's Name \_\_\_\_\_

*In relation to others in the candidate's age group whom you have known, please check the appropriate box for each item below, or, please substitute a written statement describing the candidate.*

	Truly Outstanding	Excellent	Good	Fair	Below Average	Poor	Insufficient Evidence
Academic Potential	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Academic Achievement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reading Skill and Interest	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Written Expression	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Oral Expression	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Study Habits	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Initiative	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Curiosity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creativity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Common Sense	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Seriousness of Purpose	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reaction to Criticism	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Self-Discipline	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Independence	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Warmth of Personality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Concern for Others	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Conduct	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Integrity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dependability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Emotional Stability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Energy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Overall Rating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
As a Student	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
As a Person	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Signed \_\_\_\_\_ Subject Taught \_\_\_\_\_

Complete School Address \_\_\_\_\_

\_\_\_\_\_ School Tel. No. \_\_\_\_\_

How long have you known applicant; in what relationship? \_\_\_\_\_

Please return to: THE ANDOVER SUMMER SESSION  
Phillips Academy  
Andover, MA 01810

Thank you for your help in completing this form.



## TEACHER RECOMMENDATION

for

The Andover Summer Session  
Phillips Academy, Andover, Massachusetts 01810

3

TO BE FILLED OUT BY A CURRENT TEACHER (Chamber Music students give to music teacher). All applicants should provide a stamped, addressed envelope for the teacher's convenience.

(PLEASE PRINT)

Applicant's Name \_\_\_\_\_  
Last First Middle

Teacher's Name \_\_\_\_\_

Phillips Academy, founded in 1778, is a four-year boarding school of 1180 boys and girls. Its rigorous program is designed for very able students. The Andover Summer Session, an integral part of Phillips Academy, accepts students from all sections of the United States and foreign countries. The academic program requires six to eight hours each day, in class and in preparation. The purpose of the Session is to offer the able student an opportunity to deepen or extend his learning in a field in which he is competent, not to remedy weaknesses in an area of difficulty. Life in the Summer Session encourages development of self-reliance and is not suited to those who need constant supervision.

Dear Teacher:

Your early attention is crucial to the applicant's admission to the Andover Summer Session. We would appreciate your greatest dispatch. Applications must be complete before consideration by the Admissions Committee.

We seek to create a pleasant summer community in which faculty and students engage in rigorous and imaginative academic work. How would you estimate the applicant's promise of:

a. success in the demanding academic program?

b. contributing to the community life of the Summer Session?

(Over)

Candidate's Name \_\_\_\_\_

*In relation to others in the candidate's age group whom you have known, please check the appropriate box for each item below, or, please substitute a written statement describing the candidate.*

	Truly Outstanding	Excellent	Good	Fair	Below Average	Poor	Insufficient Evidence
Academic Potential	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Academic Achievement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reading Skill and Interest	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Written Expression	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Oral Expression	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Study Habits	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Initiative	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Curiosity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creativity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Common Sense	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Seriousness of Purpose	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reaction to Criticism	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Self-Discipline	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Independence	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Warmth of Personality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Concern for Others	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Conduct	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Integrity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dependability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Emotional Stability	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Energy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Overall Rating	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
As a Student	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
As a Person	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Signed \_\_\_\_\_ Subject Taught \_\_\_\_\_

Complete School Address \_\_\_\_\_

School Tel. No. \_\_\_\_\_

How long have you known applicant; in what relationship? \_\_\_\_\_

Please return to: THE ANDOVER SUMMER SESSION  
Phillips Academy  
Andover, MA 01810

Thank you for your help in completing this form.



*Design:*  
Ann M. Parks  
*Photography:*  
George MacNaughton



PHILLIPS ACADEMY    ANDOVER, MASSACHUSETTS 01810